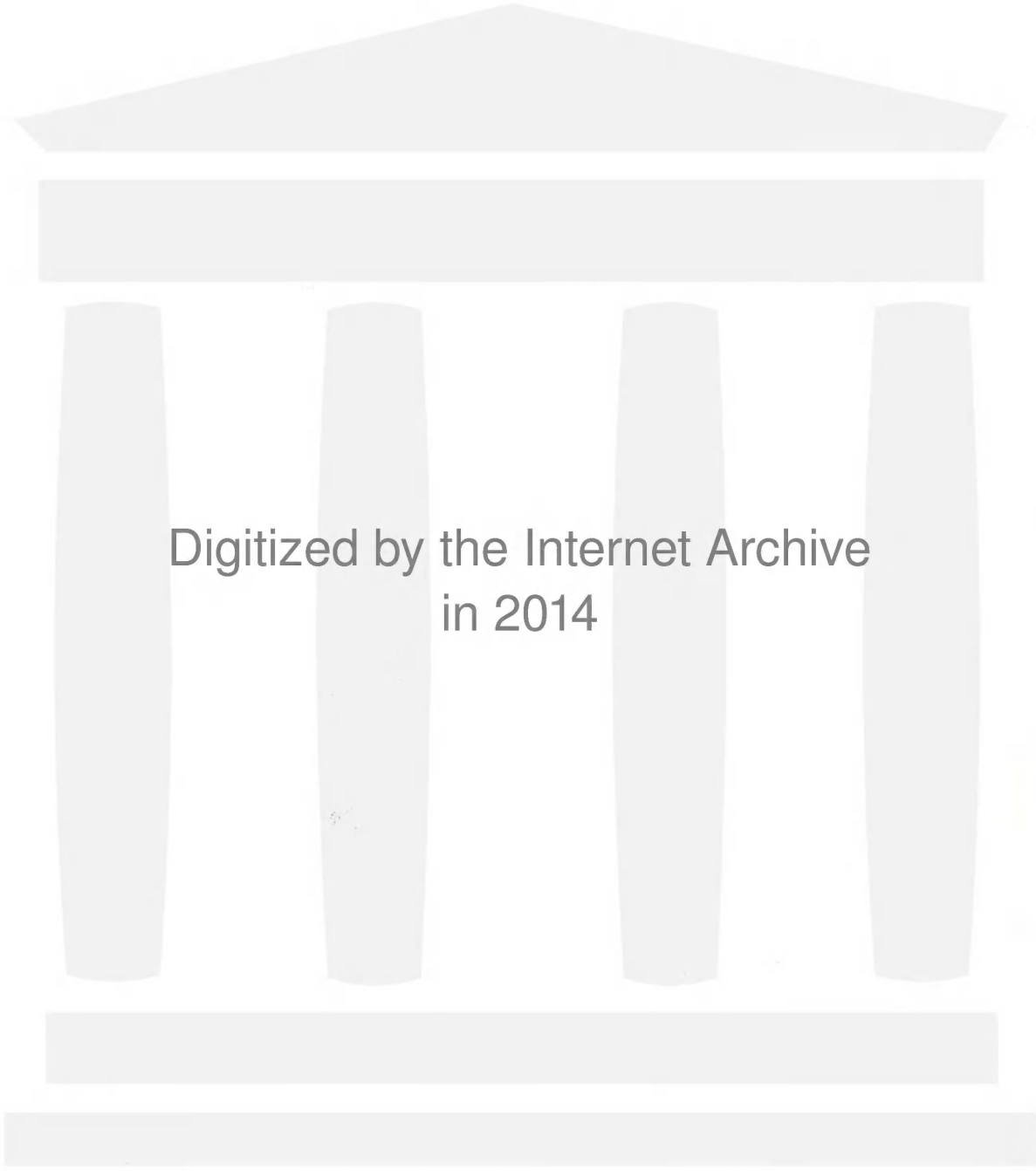

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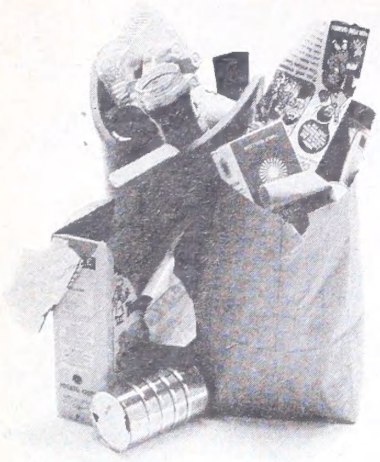
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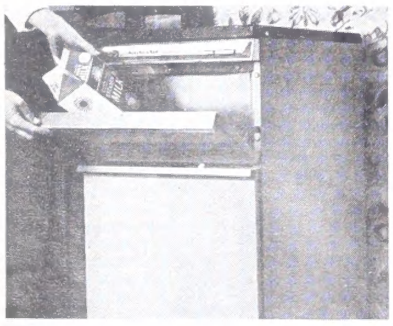
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JANUARY 1974

House Beautiful®

Volume 16, Number 1

OUR 3RD ANNUAL INTERNATIONAL HOUSE TOUR

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COVER

Drawing room of Knappogue, a 15th-century Irish castle, restored and lived in by Mr. and Mrs. Mark Edwin Andrews of Houston, who made it a treasure house of choice, functioning antiques. A tour of this treasury begins on page 44, the rest of the drawing room and its collection of Chinese Export porcelains shown on page 46. Cover photograph is by Michael Boys.

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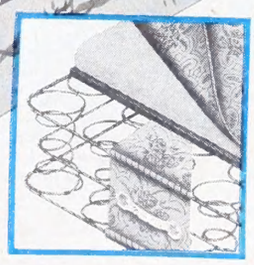
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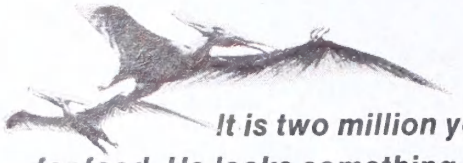
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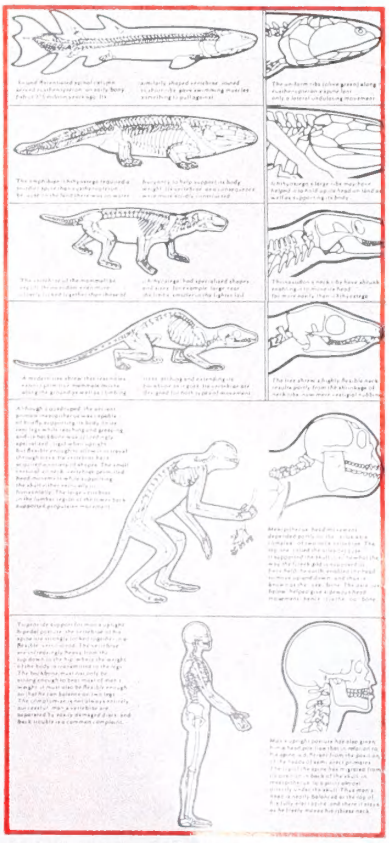
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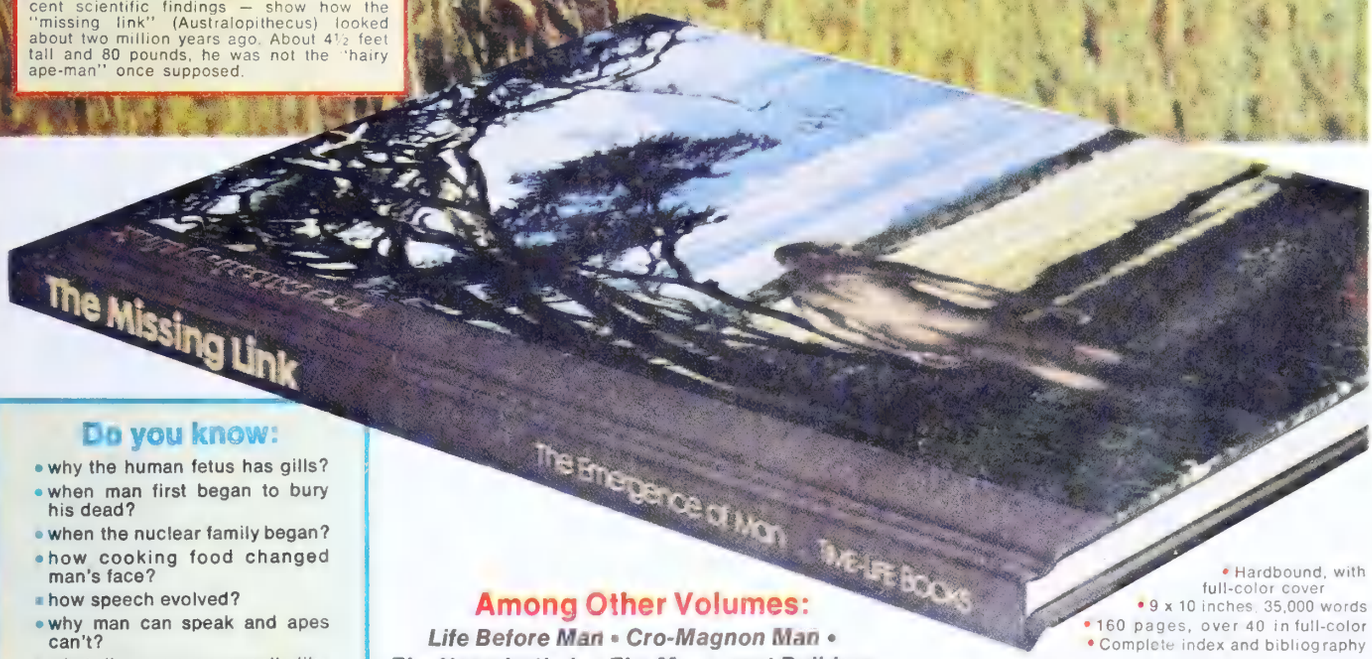
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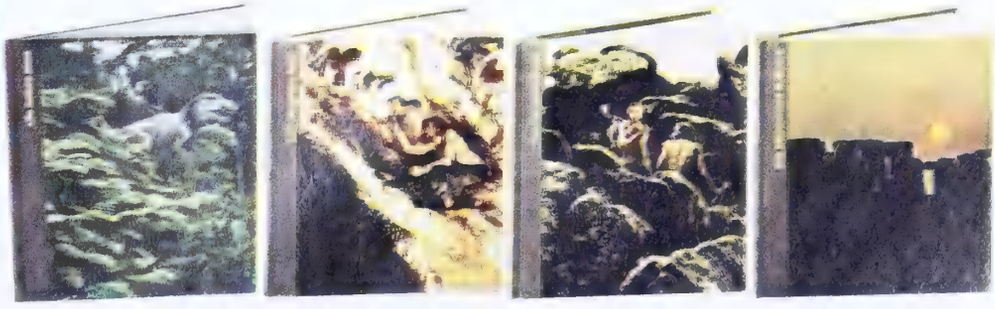
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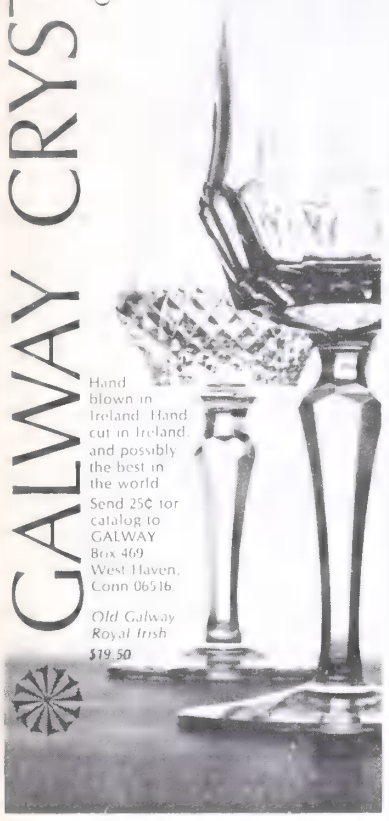
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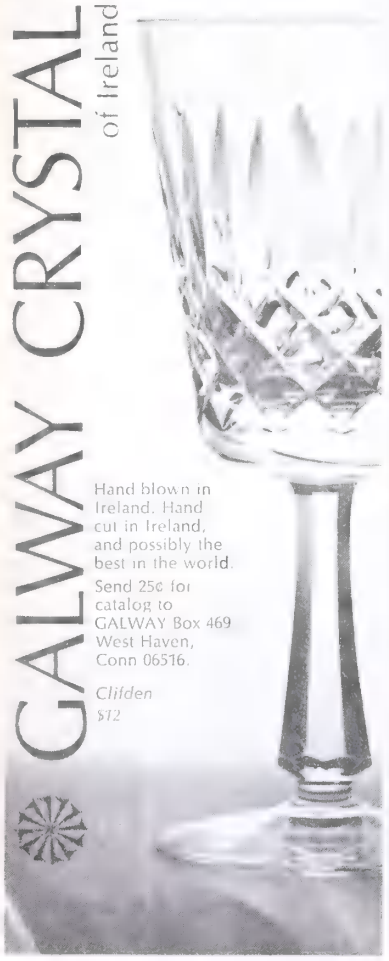
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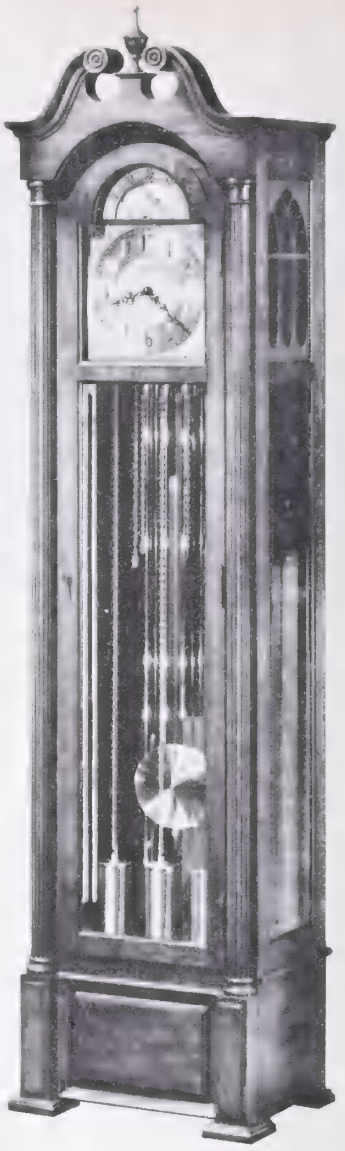
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t Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar," 1.2 mg. nicotine av. per cigarette, FTC Report Feb. '73

A NEW YEAR CAN MARK THE START OF A NEW YOU

Second careers: your chance to begin again—doing what you want

A second career has been described as a first career whose time has come. Today, there is more truth in this comment than ever before, particularly for women. Whether returning to a career interrupted by marriage and children, striking out in a different direction altogether or fulfilling a childhood ambition, women are discovering that the options for a second career have increased and the paths toward any career are smoother for them than they were a decade ago.

Probably no one knows this better than Barbara "Jean" Gretsch, 52-year-old mother of eight from Newton, Conn., who has just received her degree from the Medical College of Pennsylvania. "I decided I wanted to be a doctor when I was 12 years old," she said. "But when I was graduated from college in 1942, I got involved in World War II as a WAC, met my husband at the Pentagon, had seven children in nine years and then waited seven years and had another. That last one is what caused the delay."

By the time she made her decision to return to her first career choice Dr. Gretsch had to take her undergraduate studies over, commuting three years to Columbia University before going on to medical school. "I was told I didn't stand a chance of getting into medical school. However, MCP takes at least one odd-ball a year and I happened to be the choice for 1968. It took eight years for me to complete all the required work."

Psychiatrist Eric Fromm observes, "Most people make a decision about their careers at an age when they don't have the experience and judgment to know what activity is most congenial to them." In short, a second career may at last be the right career for you.

The initial step toward a new career is a self-appraisal; determining what you are capable of doing and deciding what you want to do. There are boundless new opportunities for women who wish to embark on careers. Not only has society changed its vision of working women, but there is an increased demand for new proficiencies and skills. The U.S. Employment Service lists over 20,000 job descriptions, many as new as today—and all open to women.

Where do you start? You certainly won't be alone if you feel apprehensive about plunging into a new experience or in searching for the right place to slip into a new career program. Depending on your own desires you should visit the career guidance counselor at your local college, or seek out a career counseling service (such as Options for Women, 8419 Germantown Ave., Philadelphia; Catalyst, 6 E. 82nd St., New York City or Washington Opportunities for Women, 1111 20th St. N.W., Washington, D.C.), apply to an employment agency or simply do it on your own.

The notion of expanding your personal horizons is so prevalent in our society that "continuing education" has become the watchword of public schools and colleges. If any single word characterizes entry (or reentry) into the career market, it is education. The rapid growth of community colleges presents an excellent way to regain lost time. One of the prime missions of the community college is the creation of career programs. Most important is the thought that they specialize in the needs of the community they serve, therefore, career opportunities are almost assured.

Forerunner in this pursuit of education for the sake of a career has been the Human Relations Center at the New School for Social Research in New York City. Ruth Van Doren, director at the 20-year-old center, said, "Frequently the middle-class woman has been made to feel that the work incentive is itself shameful—that it reflects badly on her husband's earning capacity or on her own resourcefulness as a 'homemaker.' But this is changing. Women want an identity outside the family, and I hear an undertone in their voices that says, 'I will do this for me, now.' "

The school offers a variety of ways for women to learn in a no-time-limit experience. Initial efforts may earn a Certificate that forms the base for an A.A. degree, which, in turn, serves (*Continued*)

What you can learn at home: an amazing list

Tennis game need improvement? Now you can get "on-the-court instruction" from Billie Jean King and Arthur Ashe. Have you always wanted to learn beekeeping or gemology? Fashion design, rock guitar or fingerprinting techniques? (This last, a *must* for amateur sleuths.) Fascinated by crewel embroidery? Interested in speed reading?

If you want to master any of these subjects (or literally thousands more like them), you can do so in your own home and at your own pace. The means? Correspondence courses. Colleges with low-cost extension programs. Sophisticated learning aids such as tape cassettes, records, models, kits and films. You'll find the costs ranging from a nominal sum to a thousands-of-dollars film and cassette series. Most courses, though, are reasonably priced.

The home study phenomenon is growing at an impressive rate. Most of its success can be credited to easy access—all any potential student requires is a mailing address and the price of the course. Its benefits are clear, too. Since the home study courses are self-pacing, progress is made according to the intensity of interest, the time put in and ability to learn. If you temporarily lose interest or other matters in your life take sudden priority, you can always pick up and start again. For those who seem to need a structured classroom situation to learn in, home study may prove, at most, a lonely project. There is no teacher, formal lectures or the camaraderie of other students. Both self-discipline and tenacity are absolute essentials.

Correspondence schools account for about five million self-learners yearly who enroll in the over 700 schools—188 of them accredited by the National Home Study Council in Washington, D.C. NHSC accreditation insures the consumer that the school chosen by them fulfills certain requirements set by professionals in that particular field. The council's standards are stringent: The school must have a qualified faculty and its courses be educationally sound and up-to-date: it must also show student success and satisfaction; the school must meet standards of integrity in promotional materials and in advertising and it must have adequate financial resources to carry out long term obligations to its students.

Home study has evolved into a remarkably sophisticated method of learning since the first correspondence course was advertised in the *Boston Gazette*. The year, 1728; the course, shorthand; and the enterprising man who placed the ad, Caleb Phillips. Some readers of that day must have been motivated to answer this call: "Any Persons in the Country Desirous to Learn the Art may, by having the several lessons sent Weekly to them, be as perfectly (*Continued*)

If Gorham Sterling is your silent desire, break your silence one week before your birthday or anniversary.

Silent desires are unfilled desires, unless you are married to a man who can read your mind.

So, tell him. Tell him what you would really love for your birthday or anniversary is Gorham Sterling. If his comment is, "Gorham Sterling???", don't try to explain why you want sterling because a man will never understand that. Tell him why you want Gorham and do it before he can catch his breath.

Tell him Gorham Sterling is more than just a pretty pattern. It is a Total Design. (He may like that.) Tell him that means a perfect balance between ornamentation, shape and function; and between the timely and timeless, so it will be fashion forever. (He'll like that for sure.)

Then tell him you've already seen the design you love at your favorite department or jewelry store. Tell him its beauty is unmistakably Gorham. Maybe he won't appreciate that, but we bet you'll get your Gorham Sterling, anyhow.



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Tests show, of all the leading copper cleaners in the United States, none gives a shine that lasts longer than Twinkle.

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Should you throw out your present brand and get Twinkle right away? That's your decision. But if you've been using Twinkle all along, you know what a long lasting shine means.



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HB-14

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insight

as a base for a B.A. or a B.S. degree. Thus, women of all ages take courses of study at their own pace, searching for the right mix of programs to satisfy their desires. Oddly enough, a high drop-out rate is considered very positive, because it means the women are moving either into full-degree programs or have found a satisfactory new career for themselves.

Another route into a new career is a Cooperative Education Program such as the one at Temple University in Philadelphia. Not unlike programs offered at many universities, it represents the answer to what Ruth Fineman calls the "middle-age blahs." This mother of three enrolled in the School of Business Administration. By alternating academic learning one semester and work in the field of her choice the next semester, Mrs. Fineman was able to add the reality of her chosen profession with the theory of the college setting. Moreover, the financial hardship was minimized even as she became a business professional. Other departments in the university are given wide latitude to develop similar programs in their own disciplines and guide their students to work experiences which complement their studies.

Judith Keller Munn, a young divorcee with three children, found that a return to teaching was not satisfying. After counseling with Vicki Kramer at Options, she drew on her experience as a volunteer with the Red Cross and her activities in a recent political campaign to land a job with an industrial marketing firm. And 50-year-old Grace Perry, who only has a high school diploma, capitalized on her ability to manage a household and plan a family budget to beat out a college graduate for a position with an industrial design consultant.

Determining what you want to do represents a challenge in itself. For Mary Cox, college graduate with a degree in zoology, and mother of four children, it meant workshop sessions at Barnard College. "While I enjoyed my babies, I felt the need for something more. During the workshops I became excited with psychology. Now, six years later, I have my degree."

How does it feel to be 43 and looking for a job? "Going to school with a bunch of bright young people was tough," she said. "But, I feel extremely qualified and able. Sure I worry about my lack of experience in the professional world, but I certainly don't worry about being a woman."

Some women move forward, driven by their own momentum. Joanne Platt, a housewife and mother with two years of college background, felt the stirrings of discontent and jumped right into the job market. "The first thing I did was to take a typing course. Then I answered an ad that described a job for a 'career-minded' woman. Unfortunately that didn't work because the manager was so fearful of his own job that he couldn't grapple with the idea that a wide-awake woman was his subordinate." But she kept moving on and up. Today, Mrs. Platt, two years removed from being a housewife, is the manager of an employment agency with an entire staff of people working under her—helping other people find satisfying careers.

If you prefer to begin your new career quietly, there are a number of good books that describe the opportunities and challenges. They include ***Changing Careers After 35*** by Dale L. Hiestand (Columbia University Press, $6.95); ***The Back To Work Handbook for Housewives*** by B. Prentice (Macmillan, paperback, $1.50); ***Executive Jobs Unlimited*** by Carl Boll (Macmillan, $5.95) and ***How to Get the Job You Want After 40*** by Maxwell J. Harper and Arthur R. Pell (Pilot Books, paperback, $2).—B. ROBERT ANDERSON

An amazing list

Continued from page 10

instructed as those that live in Boston."

Since Caleb Phillips' ad appeared, about 15,000 learn-at-home projects (including shorthand) started—many of them duplicated by various schools and companies. Except for a few arcane subjects (the how-to of interplanetary flight), you can elect to learn anything from accident prevention to zoology. To get you started, we've collected addresses of groups that will send you information. For example, NHSC, noted above, can provide you with a complete list of the 188 accredited correspondence schools and give you general guidance information on home study. Write to the National Home (*Continued*)





From House Beautiful: Quick, easy-to-use cooking thermometers

These thermometers combined with a spoon or a fork bring new convenience and accuracy to cooking. The easy-to-read dials register in a matter of seconds. And both tools can be used for serving, too. Use the "Thermo-Probe" fork to check meat or poultry as it comes from the oven. You don't leave the thermometer in the oven, so it's fine for use with microwave as well as regular ovens. "Thermo-Spoon" is great for deep-frying, making candy or frosting, testing scalded milk and for many other uses. Both tools are made of chrome with melamine handles and non-breakable plastic viewers, and are dishwasher-safe. Prices: "Thermo-Probe," $6.98; "Thermo-Spoon," $5.98; both, $12. Prices include postage, handling.

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Dept. HFTT 014
P.O. Box 888
Teaneck, N.J. 07666

Enclosed is my check or money order (no cash, please) for $_____ to HOUSE BEAUTIFUL.

- ☐ "Thermo-Probe," $6.98
- ☐ "Thermo-Spoon," $5.98
- ☐ Both items, $12

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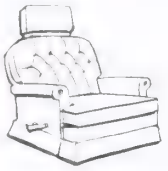
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Allow 4 weeks for delivery. (Sorry, we cannot handle Canadian, foreign or C.O.D. orders.)

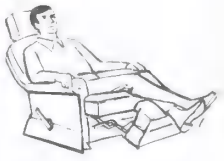
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LA-Z-BOY® HI-LO®
. . . The Low-back Recliner!





RISING HEADREST



RECLINES

Style HL 303

This dramatically different La-Z-Boy chair features a headrest that actually rises as you recline! The independent legrest allows complete stretch-out comfort as you lean back and relax. Just imagine, the La-Z-Boy HI-LO provides the ultimate in relaxation with a low-back silhouette! It proves how comfortable a chair can actually be. It's as beautiful as it is comfortable! One glance and you'll fall in love with its uncommon charm! And, it's available in the color, fabric or vinyl of your choice. Write for your free color brochure.

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SYMPTOMS:

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DIAGNOSIS:

THEY'VE BEEN GOBBLING TOO MUCH GOOK!

Whether you have been feeding them wet or dry foam—with no way to get out more than 5 to 10% of either it or the dirt—they can soon get filled up and look mighty peu-trid.

RX: THEY NEED ARGOSHEEN FAST!

Put it down and let it work. Then take up the thick black sludge by the barrels on your cotton pads or your Argomop—because no vacuum ever made can do it. Guaranteed safe for all fibres and for workers to use in enclosed areas. Delta Air Lines says they have never found a spot ARGOSHEEN would not remove!

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Write for information including tests which allow you to prove to yourself that no shampoo can mix with the soil and dry to a powder which can be vacuumed away; how to prove whether a cleaner is safe before using it; and how to avoid rapid resoiling. Also included are special instructions for cleaning some of the new carpets with severe soil-release problems.

Two quarts of **ARGOSHEEN** with its all-purpose spotters will clean more carpets than a gallon of any other known carpet cleaner. For guaranteed to please prepaid shipment, send check with order: Gallon ARGOSHEEN $8.98; Quart $3.50; 20 oz. Aerosol $3.50; ARGO Rug Mop $4.95; Tub $1.50 or Special 2 Quarts, Mop & Tub $12.00. Dept. HB-10, ARGO COMPANY, INC., P.O. DRAWER 2747, 182 Ezell St., Spartanburg, S.C. 29302. Ask for Argosheen from your favorite Interior Designer.

insight

Study Council, 1601 18th St. N.W., Washington, D.C. 20009.

- For information about university extension courses as well as a list of foreign universities offering correspondence courses, write to National University Extension Association, 1 DuPont Circle, Washington, D.C. 20036.
- Two of the courses mentioned—speed reading and tennis instruction—can be obtained through Time-Life Video Library. Write to them and request their catalog. Time-Life Video Library, Time & Life Building, 50th Street and Sixth Avenue, New York City 10020.
- For lessons in gourmet cookery from an esteemed school, write to Anna Muffoletto's Cordon Bleu of New York Ltd., 332 E. 84th St. New York City 10028.
- If you would like to be an oenologist (wine scholar) or learn more about alcoholic beverages, contact Sommelier Society of America, Alcoholic Beverage Correspondence School, 121 W. 45th St. New York City 10036.
- For lessons in crewel embroidery from the foremost authority on needlework, write to Erica Wilson Inc., Correspondence Courses, 40 East End Ave., New York City 10028.
- For courses in floral arrangements and designing with flowers, write to Floral Arts Center, 1628 East McDowell Rd., Phoenix, Arizona 85006.
- If interior design is your interest, request a catalog from ICS School of Interior Design, International Correspondence Schools, Scranton, Pa. 18515; LaSalle Extension University, 417 S. Dearborn St., Chicago 60605; New York School of Interior Design, 155 E. 56th St., New York City 10022.
- Learn about garnets, beryl or chrysoprase by writing to Gemological Institute of America, 11940 San Vicente Blvd., Los Angeles 90049.
- The secrets of draping fabric, designing clothes and opening your own dress shop are all taught by National School of Dress Design, 555 E. Lange, Mundelein, Ill. 60060.
- Learn everything you need to know about soils and plants from The Pennsylvania State University, 307 Agricultural Administration Building, University Park, Penn. 16802.
- For the fingerprinting course we mentioned earlier, write to Institute of Applied Science, 1920 Sunnyside Ave., Chicago 60640.
- One of the schools that give courses in beekeeping is Utah State University, Independent Study, Department of Zoology, Logan, Utah 84322.
- Anthropology—the study of man—will always be fascinating. Investigate our origins by electing this course at the University of Missouri, Independent Study, Kansas City, Mo.
- For names of companies who sell musical instrument courses, contact the American Music Conference, 75 E. Wacker Drive, Chicago 60601.

Whatever you want to learn—mountain climbing strategies or jazz clarinet—is as close as your nearest post office. Improve a skill or learn a new one—and you can do it all at home.

—CONSTANCE BOGEN

letters

I would like to comment on some of the Letters to the Editor that have been published. First, you cannot please us all—all the time. Second, as for your showing "rich" homes, I can't afford these either, but that does not keep me from enjoying the articles. As for style, we're an antique-collecting family but we still love beautiful homes regardless of period. Your food and wine sections are terrific. Our son has lived with antiques for 14 years but he is ready for glass, chrome, Eames chairs, etc. So those of us who are stuck in our ways must make room for the younger ones and train their eyes to the good things in life. A magazine cannot be all good or all bad. Surely we can derive something from it each month!—Mrs. W.A., Cincinnati

Your magazine remains a continual inspiration. It certainly has made our life richer. I particularly appreciate learning of new products.—Mrs. L.D., Tucson (*Continued on page 18*)

"If anyone had told me a few years ago that I would be an Interior Decorator, I would have said *you're crazy!*"

Mrs. Faye C. Haynie
Madisonville, Kentucky



"Less than a month after I mailed my final lesson I was hired by a decorator firm. What makes my career so special is that I choose my own hours . . . and I feel like Onassis when I compare my earnings with what I used to earn," writes LaSalle graduate, Mrs. Faye C. Haynie. "If anyone had told me a few years ago that I would be an Interior Decorator, I would have said *"you're crazy!"*

If you have a natural love for attractive homes, why don't *you* become an interior decorator? Here's how one woman made her dream of a wonderful career come true.

It seems only yesterday that Mrs. Faye Haynie of Madisonville, Kentucky was working in a job she didn't like . . . as a million other women do.

Today, she enjoys a good income in an exciting career of her own . . . having the time of her life as an interior decorator.

How did Mrs. Haynie accomplish this miracle?

One day she answered an advertisement of LaSalle Extension University, a correspondence institution, describing the attractions of a career in interior decorating.

When she realized how much fun it could be to learn decorating in her spare time at home, she decided to enroll. That was the beginning of a whole new life for her, and one of the reasons for her happiness today.

LaSalle training has helped many other women become successful decorators. LaSalle could help you do it, too. Why don't *you* send for the booklet offered below?

An ideal career for women

There are few other fields to match the pleasures and rewards that a woman — whether married or single — can enjoy as an interior decorator. Consider for a moment:

You'll be able to put your natural talents and creative urge to use in designing beautiful and exciting rooms for clients.

Your hours will be spent shopping for the unusual. In glamorous showrooms, antique shops and galleries. Selecting whatever is lovely and unique . . . in fabrics, furniture, and accessories. Applying your "decorator's touch" to beautify a home, a suite of offices, a hotel or apartment house lobby. Whatever your assignment, *you'll be well paid for it.*

You'll enjoy the freedom of not being tied down to a set routine. Or 9 to 5 office grind. You can often choose to work full or part time.

Best of all, in addition to the money and satisfaction in accomplishment, you'll delight in meeting new and interesting people. Clients often become friends.

For a beginning, you may prefer a position in a decorating studio, home furnishing gallery, or smart department store. With experience, you'll have every opportunity to build an independent business of your own.

How you train at home

The LaSalle Course in Interior Decorating has been prepared to give you practical, complete and up-to-date preparation for this exciting modern career. Lessons come to you by mail; they are as fascinating as the work itself. Much of the study material included is unique in a course of this kind. You get fine quality sketching equipment, coloring materials, stencils that make it easy for you to draw room plans, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings to delight your clients and build your reputation.

Even before you have finished the course, you may want to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with care for your work as a decorator.

The LaSalle Course in Interior Decorating is backed by more than sixty years of leadership in the field of home education. More than 2,000,000 people have enrolled for home-study courses with LaSalle.

Mail attached card for free booklet

If you are seriously interested in the opportunities offered by a career in Interior Decorating — if you are prepared to devote a few hours of your spare time each week to conscientious study in order to achieve your goals — send for the free booklet offered by LaSalle. There is no obligation. LaSalle, 417 South Dearborn Street, Chicago, Illinois 60605.

If you're serious about a career in Decorating...send for free booklet.

IF CARD HAS BEEN REMOVED, MAIL THIS COUPON

LASALLE EXTENSION UNIVERSITY
A Correspondence Institution
417 S. Dearborn Street, Dept. 49-053, Chicago, Illinois 60605

Please rush me your free illustrated booklet "Your Career in Interior Decorating," describing the LaSalle home study course.

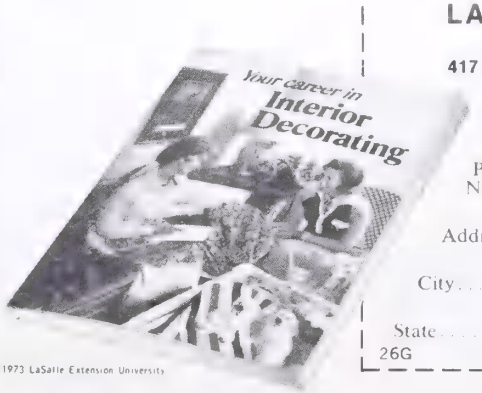
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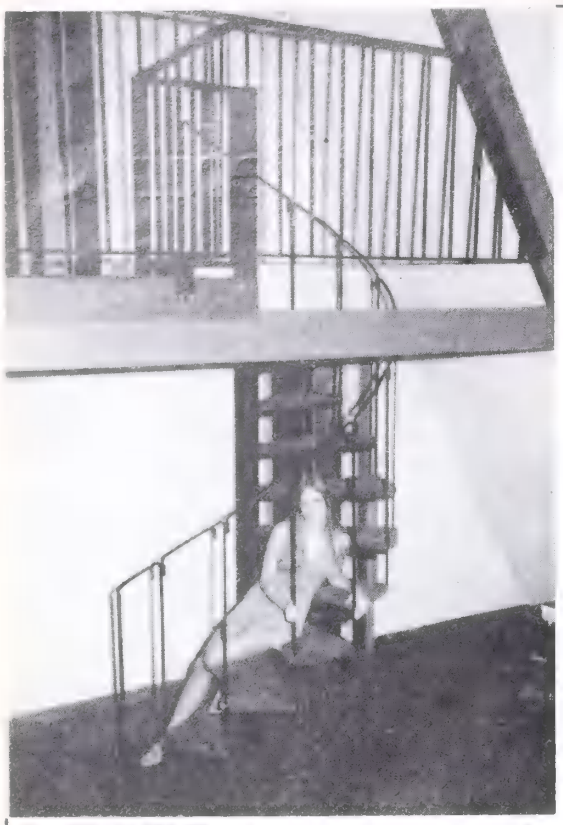
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if you think that heart disease and stroke hit only the other fellow's family.

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HEART FUND

insight

Pardon my negativism, but I have never in my life seen any room as ugly and conflicting as that abomination you have on the August cover. The living room in (would you believe?) Jamaica—an island of serenity and simplicity, God's own loving nature. And they mish-mash it all up with those different patterns (I counted eight and that doesn't include God's own lovely nature and the plain pink color of the sofa). I bought the magazine hoping there was something better on the inside, but I found sterile, cold, modern furniture with no warmth of beckoning "home" in it, only "Watch where you drop the ashes from your cigarette . . ." I think HB has gone to the dogs. There's nothing to believe in or think about.—L.N., San Francisco

I have been a subscriber for many years and do not mean to be critical but in my opinion many of the homes and decorating you feature seem to be too busy and cluttered—too much mixture of patterns. I enjoy the natural, warm feeling in a home with wood, stone, fireplaces, shag carpeting, with high ceilings and an uncluttered feeling. I have heard others make similar comments, but maybe we are in the minority. We have built and remodeled several homes. My husband is a physician and we will be building or buying an older home in north Georgia soon. I have found your magazine very helpful in the past and hope to again as we prepare to remodel in the near future. —Mrs. N.B., Memphis

I am interested in Early American furnishings and it seems you show more of other periods than E.A. Why don't you show some really Early American homes?—Mrs. N.W., Manilla, Ind.

Just finished reading "Why Not Bring Back . . . ?" and it brought tears to my eyes. How it brought back the memories of a lovely bygone era! So good to read something nice!— G.M.McC., Hyattsville, Md.

address book

When it comes to the relative merits of Oriental rugs, there seem to be as many disparate opinions among the purveyors as there are tribes who weave the carpets. But on one thing, all seem to agree: Repairs should be handled by experts.

Aside from adopting the Oriental custom of removing your shoes, here are some preventive measures the owner may take to insure longevity of his precious hand-knotted art, suggested by Helen Madeleine Klemm, a European craftswoman experienced in restoration of fine rugs and tapestries. She stresses that the irreplaceable antique Oriental is short in supply and high in price. It is a "must" to keep it in good condition. The most common ailments—holes, tears, fraying, thinning—should be attended to promptly. Otherwise attrition increases. Frequently, holes develop from shifting chairs back and forth on the same area, especially in the dining room. Change the rug's position from time to time to keep a thin spot from becoming thinner. Turn a rug every six months to insure even wear. Silent domes under chair and table legs help keep holes from developing.

If a tear does develop, she recommends placing a hassock or chair over it until the rug can be repaired. An enterprising person could apply a few whip stitches across the rip from the back until the expert is called in.

On home cleaning, she feels the vacuum cleaner should not be used more than once a week. Between times a carpet sweeper is fine. The cleaner should be pushed in direction of nap, as vacuuming tends to pull nap and fringes. Remove spilled food or alcohol immediately with a mild suds.

Commercial cleaning should not occur too often. Some of the firms recommend from four to five, or seven to eight years, depending upon the rug. Dorothy Adams Abbe describes the method of rug cleaning at Avigdor Rug Center where priceless Orientals from such places as Williamsburg, Fogg Museum in Cambridge and other prestigious galleries have received care. The regular shampoo consists of removing embedded dirt by

a thorough dusting process. The rug is then run on a moving belt beneath flexible rubber "fingers" that gently suds it and powerful jets rinse away the soil. Delicate silk or antique rugs and tapestries are carefully hand cleaned. Native weavers are employed, as is the case with most firms, for restoration and reweaving. The most common repair is refringing ends to prevent loss of knots and end borders. Making new sides or filling in partially worn edges is also frequent.—JEAN BAKER

RESTORATION AND CLEANING SPECIALISTS

Buchanan Carpet Co., 120 Anderson Ave., Mt. Vernon, N.Y. 10550

Duraclean International, Deerfield, Ill. 60015—cleaning only, experience in historic house museums; franchises in every state and metropolitan area; see the yellow pages or write to the company.

Helen Madeleine Klemm, P.O. Box 60, Planetarium Station, New York City 10024

RETAILING, RESTORATION AND CLEANING

Avigdor Rug Center, 637 Washington St., Brookline, Mass. 02146

Vojtech Blau, 980 Madison Ave., New York City 10021

Dildarian Inc., 762 Madison Ave., New York City 10021

Davis & Nahikian Inc., 2108 Walnut St., Philadelphia 19106

Salem M. Eways Inc., 1417 N. Emmet St., Charlottesville, Va. 22901

Oskan Harootunian & Sons, 51 E. 54th St., New York City 10022—extends restoration service to customers only; strong on Chinese rugs.

M. Kazemi & Co. Inc., 827 Franklin Ave., Garden City, N.Y. 11530

Kent-Costikyan Inc., 305 E. 63rd St., New York City 10021

Charles W. Jacobsen Inc., 401 S. Salina St., Syracuse, N.Y. 13201—large selection from which to choose.

SOME BUYING GUIDES

Like any fine work of art, the purchase of an Oriental may be purely for pleasure or as an investment. Whichever your objective, knowledge of the subject is imperative. Especially clear and helpful in the area of Persian rugs is Arthur T. Gregorian's ***Oriental Rugs and the Stories They Tell.*** From his own Iranian background and travels. Gregorian gives the reader a unique perspective on the native craftsman whose way of life is the rug he weaves. Order the book for $14.50 from Gregorian at 2284 Washington St., Newton Lower Falls, Mass. 12062.

In ***How to Buy Oriental Rugs*** (Charles E. Tuttle Co., $10.75), Charles Jacobsen cautions the prospective buyer against the fly-by-night auctioneer and other pitfalls. Most of the above are dealers who have been in the business many years and possess in-depth knowledge of their merchandise.

- ***Oriental Carpets,*** Robert de Calatchi (Charles E. Tuttle Co., 2nd edition, 1970; $22.50)
- ***Oriental Rugs and Carpets,*** Fabio Formenton (McGraw-Hill, 1972; $12.95)
- ***Rugs and Carpets of Europe and the Western World,*** Jeanne G. Weeks and Donald Treganowan (Chilton Books Co., $17.50)
- ***The Connoisseur's Guide to Oriental Carpets,*** E. Gans and Ruedin (Charles E. Tuttle Co., $19.50)

noteworthy

It's going to be a vintage year for fabric, and Schumacher is toasting it with a new design on glazed chintz. Called "Bottoms Up," it features authentic wine and liquor labels from the well-known importer Julius Wile. Labels are scattered on a background of bottle green, claret red or cordovan brown, with an interlacing of harvest-gold grapevines and barley sheaves. The connoisseur will recognize such names as Dry Sack Sherry, Château St. Roseline, Pernod and Benedictine. Fabric is 54 inches wide. And, should you wish to raise spirits on the wall, as well as on upholstery and curtains, "Bottoms Up" is also available in a vinyl self-adhesive wallcovering.

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insight

printed them on fabrics and wallcoverings in its new Wedgwood Collection. Included are "Florentine" and "Wild Strawberry" (Wedgwood patterns you may already own in china or earthenware) and "Jasperware." Now you can see these three and others on a wall or as cloth or napkins on a table-setting. Each design comes in several color combinations including, of course, that of the original china pattern. Fabrics are printed on cotton, glazed cotton or linen cotton blend and are protected from stains by DuPont's Zepel finish. They come 54 inches wide and start at the pretty price of $7.90 per yard. Wallcoverings are pretrimmed and printed on DuPont's Tyvek,



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etc...etc...etc...

• • • ***We doff our dictionary to Dr. John Sykes, champion decipherer of the world's most devilish crossword puzzles, winner of the Times of London's competition, who happens to be an editor of the* Concise Oxford Dictionary . . . *who else?*** Twenty-five *salvo salute* to Cornell University's Consumer Education Program on its silver anniversary for its excellent reports on food marketing, furnishing the press and consequently consumers with sound news on the supply and quality of our available edibles. A recent issue of its regular report, *Focus on the Food Markets*, scans American food prices and eating habits over 25 years, reveals that apples, oranges and cabbage have more than doubled in price, whereas banana prices remain about the same . . . Consumption of cottage cheese has more than doubled; we're drinking 75% more lowfat milk and 67% more nonfat dry milk, which suggests that lots of weight-watching is going on . . . We're eating more expensive foods—choice beef, out-of-season fruits and vegetables, more heat-and-serve convenience foods and (luxury!) dining out more frequently in restaurants.—MARION GOUGH ■

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PRODUCT INFORMATION

Asterisks note items available through decorators only. For names of stores with merchandise listed by manufacturer, write manufacturer. No listing may indicate custom-made, antique or privately-owned article. Include date of magazine and page number to insure prompt reply.

Pages 33-39—Jamaica

All fabrics in living room and master bedroom, **Brunschwig & Fils Inc.*** Fabric in guest bedroom, **Scalamandré Silks Inc.*** Fabric in daughter's bedroom, **Greeff Fabrics Inc.*** All lacquer and bamboo designed and executed by Paul Methuen.

Pages 52-55—Cotton

Construction: Concrete, **Portland Cement Association.** Hem'-Fir Framing Lumber, Douglas Fir Plywood, Western Red Cedar Siding, **Council of Forest Industries of British Columbia.** Oak floors, **Hardwood Milling.** Composition roofing, **Domtar Ltd.**

Equipment: Glass- and-aluminum sliding doors, **Karibou Industries Ltd.** Plumbing fixtures, **American Standard Inc.** Heating equipment, **Lenox Industries Inc.** Lighting fixtures, **Lightolier Inc.*; Western Lighting Fixture Co.**

Kitchen appliances: Range and oven, **General Electric Co.** Refrigerator, "Slim-Twin," **Moffat.** Dishwasher, **KitchenAid.** Disposer, **In-Sink-Erator.**

Furnishings: The following items are from **W. H. Puddifoot Imports,** 2350 W. 41st Ave., Vancouver 13, B.C.—Sheepskin rugs, Greece; two Bo-Ex chairs, designed by Kastall-Fabrician, Denmark; floor lamps by Sonneman; glass-top coffee table, custom-designed; plastic dining chairs; ceramic tableware by Arabia, Finland; flatware by Pott, West Germany; pillows; breakfast table and chairs designed by Eero Saarinen; outdoor chair and ottoman by Hundeband, Denmark; outdoor table and chairs, Brown Jordan.* The two "Image" sofas, Dubarry, and the dining tables are from **Robert Taylor Agencies,** 326 Drake St., Vancouver, B.C. Chaise designed by Le Corbusier, **Atelier International Ltd.*** Painting over dining table by Gordon Smith. Plant materials, **West Van Florist,** 1821 Marine, West Vancouver, B.C.

Pages 56-59—Accents

Retail sources are: 1. and 4., **The Maplewalnut Studio Ltd.,** 145 E. 52nd St., N.Y.C. 10022. 2. and 25., **The Gazebo,** 14 E. 57th St., N.Y.C. 10022. 6. **America-Israel Culture House,** 4 E. 54th St., N.Y.C. 10022. 9., 12. and 20., **Bloomingdale's,** 59th Street and Lexington Avenue, N.Y.C. 10022. 10., 21. and 30., **Chinoiserie,** 235 E. 60th St., N.Y.C. 10021. 13. and 24., **Cepelia Corp.,** 63 E. 57th St., N.Y.C. 10022. 14. **Tribal Arts Gallery,** 37 W. 53rd St., N.Y.C. 10019. 16. **The Mexican Art Annex,** 23 W. 56th St., N.Y.C. 10010. 17. and 23. **Greek Island Ltd.,** 215 E. 49th St., N.Y.C. 10017. 22. **Gubelin Inc.,** 745 Fifth Ave., N.Y.C. 10022. 25. **The Gazebo,** 14 E. 57th St., N.Y.C. 10022. 29. **Bergdorf Goodman Co.,** 745 Fifth Ave., N.Y.C. 10022.

Pages 62-66—Bermuda

Entrance hall: Wallpaper, **Hannett. Morrow. Fischer Inc.*** Drapery fabric, **Clarence House.***

Lanai: Bamboo furniture, **Brown Jordan Co.*** Fabric for seats, **DD & Leslie Tillett.***

Living room: Sofa and chair fabric, **Arthur H. Lee & Jofa.*** Fabric on seats of bamboo chairs, **DD & Leslie Tillett.*** Mirror, **David Barrett,** 24 E. 54th St., N.Y.C. 10022. Straw rug, **Moore Rockwell White Associates Inc.*** Rug, **Rosecore Carpet Co. Inc.***

Master bedroom: Bed and chair fabric, **Ramsona Fabrics Ltd.*** Table cover fabric, **Arthur H. Lee & Jofa.*** Low table, **Yorke Kennedy.*** Hand-painted floor by **Robert Jackson.***

Girl's bedroom: Curtain and bed fabric, **Brunschwig & Fils Inc.*** Hand-painted floor design executed by **Robert Jackson.**

Boy's room: Curtain and bed fabric, **Patterson-Piazza Inc.***

Pages 67-69—Finland

Marimekko fabrics, towels and plastic containers, **Design Research,** 53 E. 57th St., N.Y.C. 10022. Arc lamp in bedroom and Italian chair and lamp in living room, **Atelier International Ltd.*** Plastic chair in living room and bedroom, **Turner Ltd.*** Birger Kaipiainen sculpture, "Arabia," through **H.E. Lauffer Co. Inc.**

Pages 70-75—Lebanon

Coffee table designed by Grete Wootton. Cutlery, **Bonniers Inc.,** 605 Madison Ave., N.Y.C. 10022. Napkins in garden tablesetting, **Heals,** London. Tablecloth in dining room by Paule Marrot, Paris, and "serigraphie" by Maglione. Shells, Grete Wootton Studio. ■

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CHECKPOINT FOR TRAVELERS

Ireland

Driving around Ireland is always rewarding. The landscapes and seascapes have a haunting beauty and traffic is almost nonexistent—although you might encounter a herd of cows ambling across the road. And then again, you might find a festival and mix with the people. Anywhere you go, you will be welcome. To help you plan a great spring trip, check box 1 for "Ireland: Personally Yours," a 22-page booklet with maps and pictures detailing historic sites, great houses and gardens, festivals, places to stay, driving tours and sports events.

Germany now

Germany is a land of contrasts, from the Alps in the south to the coastline in the north. Romantic castles, medieval fortresses, narrow, picturesque streets in dreamy little towns—all come to life here. It's almost impossible to know what to concentrate on. But you'll find help in "Happy Days in Germany," a 55-page, photo-filled booklet that gives a synopsis of German art and culture, landscapes, cities and towns, cooking, spas and festivals. More important, there are about 20 pages devoted to touring—by rail, by car or as part of a conducted tour. For these, plus details on many visitors' specials, check box 2.

Festive Finland

A delightful country for a vacation, Finland offers lots to do. Helsinki, the capital, has many sight-seeing attractions, plenty of fine restaurants and excellent shops. This is one place where you can still find bargains in furs, textiles, jewelry and those world-famous Rya rugs. If the country is more to your liking, there are more than 100 pine scented, lakeside holiday villages you can choose to visit.

This summer, Finland is sponsoring a festival that includes nine different programs. Some of the highlights are: a series of concert, opera, ballet and theater presentations in Helsinki Aug. 22-Sept. 8; folk dancing and singing events in Kaustinen July 15-21; an opera festival in Savonlinna Aug. 1-11. Check box 3 for a guide to Finland.

English holiday

Whether it's your first or 13th trip abroad, Great Britain is always a terrific destination. To get a feeling of what England, Scotland and Wales are really like, read the British Tourist Authority's pamphlet, "Britain: Fall to Spring." It's a very thorough guide covering London as well as places of interest such as Brighton, Cornwall, Bath and Oxford. Check box 4.

Something else to check into before going to England is the BTA's new "Welcome to Britain Ticket." Good for seven days, it provides unlimited travel on British rail lines and long-distance buses as well as London buses and the underground; three days of car rental (50 miles a day free) from Godfrey Davis Car Hire; free entrance to major tourist attractions and price discounts at many restaurants. The ticket costs $60 and will be on sale through March. Check box 5.

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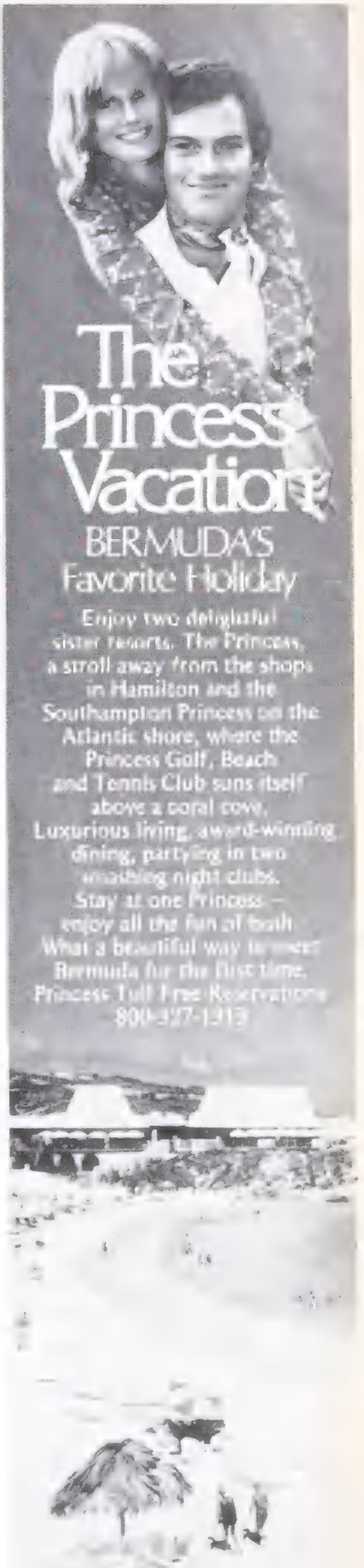
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Editor RUTH WEIL

SOME DREAMS DO COME TRUE

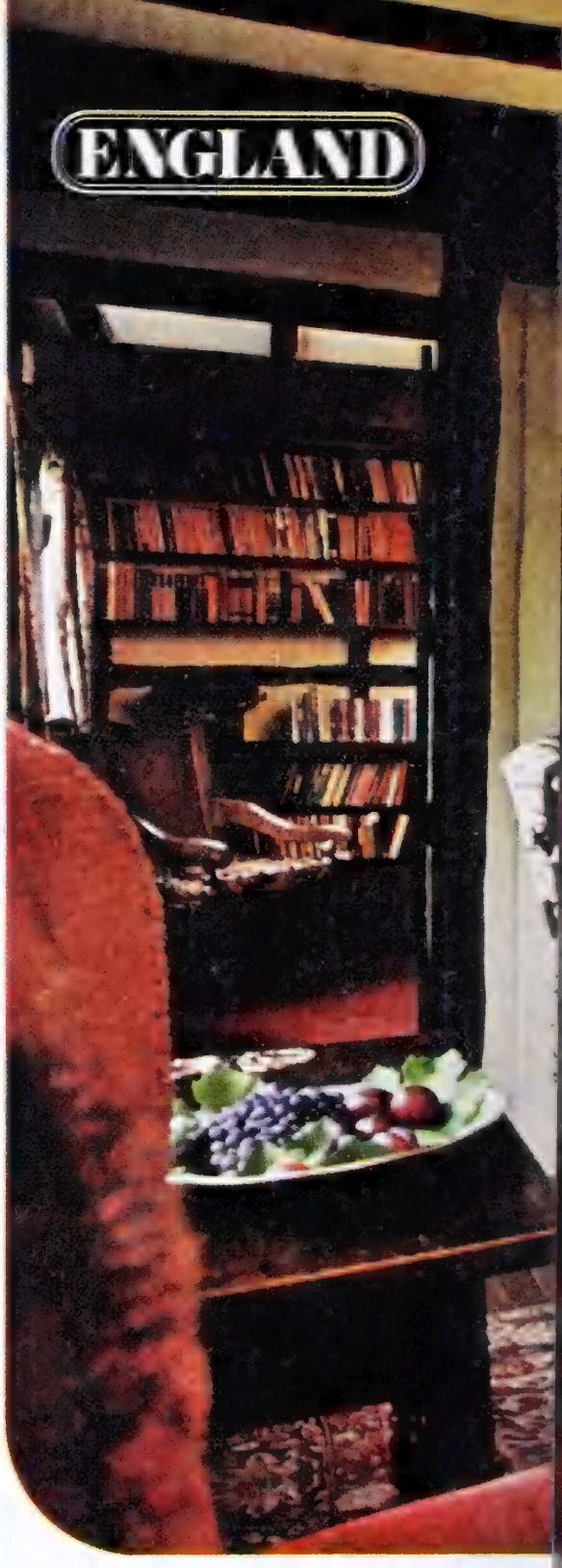
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MICHAEL BOYS

Mention an English country cottage and inevitably there comes to mind thatched roofs, beamed ceilings and tea served at fireside. In the farming county of Gloucestershire, this vision has become reality for Bill and Alma Bailey. Only three short years ago they found the cottage they had dreamed about. Originally a group of three 17th-century farm workers' dwellings, it had been converted into a weekend home. Dilapidated and icily drafty, it had but the most rudimentary of electrical systems, and many of its great beams were invisible beneath layers of wallpaper and plasterboard. With enthusiasm and perseverance, the Baileys have since transformed coldness into coziness, as the photographs here illustrate. In the fire-lit living room (*above*), a blunderbuss and antique horse







›rasses decorate the massive fireplace. A Gothic
›iece and an early 18th-century joint stool
erve as side tables to two cozy print-covered wing
hairs. A carved 17th-century oak screen adjoining
copper-laden Welsh dresser (*near right*) helps
o contain the winter drafts. Their pet parrot perches
›n one of the Baileys' most modern pieces, their
70-year-old rocker. A conservatory (*far right*),
vas added, incorporating the timbers of a medieval
›arn in keeping with the half-timbered style
f the cottage. Thatch was sacrificed for plastic in
›e roof, however, to enable the cultivation of their
rape vines. Tea time for the couple (*far left*) is
›ften dominated by two old friends, the parrot and
mynah bird. An unusual garden detail (*near left*)
s an old stone cider mill used now as a planter.











FILLING THE ROOMS
IS A MIXTURE OF CHOICE
ANTIQUE FURNISHINGS

The dining room (*below and center left*) glows with oak, most of it 16th- and 17th-century. The Jacobean gate-leg table, with accompanying spindle-back chairs, is set with Georgian silver and old German crystal. Honey-colored Elizabethan oak buffet has inlaid drawer fronts and carved "melon" supports typical of the period. The 300-year-old dole cupboard probably once stood in a church or hall, holding food collected and "doled out" to the poor. The time-scarred door beyond the table is from an old cottage and opens to a storage space. Alma Bailey made the draperies from a flowered chintz chosen for its "cottage" look. In the study (*left*), the Baileys restored the fireplace to show the brickwork and old recess—probably used to store salt—and added the canopy and 18th-century basket grate. When the Queen Anne desk proved too small to handle their reference books, they added a Charles II table. By the window, a Cromwellian chair. The stair banisters (*lower left*) carved by Bill Bailey follow a splat design used in many cottages of this period. Beneath the eaves of the corridor off the landing (*far left center*), a plain blanket chest offsets the richness of a Hamadan rug and a small 17th-century table.









THE REWARD IS ONE OF HEART AS WELL AS HAND

Bright yellow curtains and bedcovers spread sunshine in a bedroom (*top and upper left*), where an iron-banded offertory chest, probably dating from the 14th-century, stands on a Jacobean chest of drawers. A carved oak chair betrays its country of origin with its interwoven pattern of Scottish thistles. Above it hang two framed lids from Victorian porcelain pomade pots. To utilize the space under the sloping ceilings, the legs were removed from the beds, which stand on casters. Major work nearly completed, Bill Bailey continues renovating and repairing antique furniture—and even making small pieces for their friends, using old wood and old techniques. He will continue to do this until his small and precious supply of old timber has become exhausted and with time, irreplaceable. He is shown with a portion of his "distressed" material, on which he will work for weeks at a time before applying a tool and proceeding to fashion it into final form ☐ *Text* HELEN GIBSON

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GENEROUS SPACE IS TEMPERED BY ADROIT SCALING

Editor LESTER GRUNDY □ Sweeping views all around, of Montego Bay and mountains; careful adherence to the Jamaican heritage; a flair for the right colors, and (always) flowers to create a gentle ambience. These are but four of the things that make this a jewel of a vacation house. On the surface, everything about it seems easy and natural. Yet its owners, Mr. and Mrs. George Zauderer, carefully thought out each aspect, working closely with Architect-builder Pino Massessanti to create a second home that would have all the comforts of home. The interior, planned by Mrs. Zauderer with the help of Designer Paul Methuen, is exactly fitted to their personal lifestyle. It is a house that thrives on both formality and informality—and is ready for any occasion, bathing suit to black tie.

The entryway (*inset left*) sets the tone. Typically Jamaica, this highly polished and carved wood door leads into the first look at the beamed ceilings that soar to form a "tent" in the living room. Pure white walls, a welcoming Chinese temple lion (guardian of the house) and plants are the first clues to this special environment. From here the view extends through the living room (*left and below*) and outdoors. Space in the living room is grand, though the adroitly arranged furniture groupings size it to Old World drawing room intimacy. Ceiling fans stir the air throughout. The several Chinese motifs and Oriental overtones, the English chintzes and lacquered furniture, designed for the Zauderers here as elsewhere by Paul Methuen, and the fine Jamaican bones are a mix of warm comfort and cool grace. The different sections in the living room lend themselves to separate moods: a card and gaming area and two conversation areas. A loggia (*shown on previous page*), between pool and living room, creates the transition that makes bathing suit lounging an easy reality. Blue-and-white coloring sets the theme in the garden tables, plates and tile-motif lampshades.









IN THE BEDROOMS
A PROFUSION
OF FLORAL DELIGHT



ıe bedrooms in the Zauderer house are ol and fresh, and they share a floral eme. The master bedroom (*above*) ors a pink flower-printed chintz used the bed, the chaise and the curtains. cented by pink lacquer on the bed ıme. Against a cool terrazzo floor, this ge-scale pattern fits with ease the acious size of the room. A large chaise d a ceiling fan are additional touches that insure extra comfort. For their many guests or visiting children and grandchildren, the other bedrooms offer the same fresh haven, including enough closets to make the more-than-weekend guest completely at home. Easy chairs and an array of flowers, printed and real, create the aura of an impressionist painting in one (*lower left*). The chintz pattern of wind flowers and morning glories is a splash of pastels. In another bedroom (*above left*), Chinese inspiration dominates in the yellow-and-red fabric pattern on beds, chairs, curtains and shades. A needlepoint rug coordinates with the fabric in color, scale and theme. Jalousies (louvered windows) admit air, yet can insure privacy. The view out of the large picture window is, again, extraordinary.



DINING IS A BLEND OF NATURALNESS AND IMAGINATIVE DETAILS







The pool side of the house has a graceful contour (*far left*) with lattice-work cornice swags. This touch, Jamaican in feeling, can be called a potentially risky architectural technique that succeeds well here. The pool extends right off the loggia and bedrooms for an easy dip anytime. There is a wealth of space all around the pool for outdoor parties. At its far end is a large Portuguese tile seat (*near left*) with story-telling pictures.

Walk from the pool into the adjacent loggia (*center left; also seen page 33*). The casual scheme includes whimsical wicker, vinyl, cottons and tile—all totally practical for midday lounging and for late afternoon cocktails. The soft blues in the native painting and pillows pick up the color of the tile pool seat and sky, making the transition easy between indoors and out. There are two dining rooms for both formal and informal meals. The formal (*top left*), with coffered ceiling and a wall of glass, looks out to a private garden and a fountain. The long rattan-and-glass table seats 14 to 40. The tablesetting is a burst of floral fantasies. Set against an off-white, neutral background, it stands as the undisputed focal point. Chair covers have a floral print; napkins turn into fluted hibiscus-colored flowers; a cachepot supported by Chinese jugglers holds a centerpiece of fresh flowers imaginatively arranged. More flowers fill the garden beyond. The small dining room (*below*) is the spot for lunch, breakfast or a quiet supper. Sun filters through the white tracery wall. There's a great sense of natural color, again with flowers and greenery the strong theme. Napkins spray out in rings of shell and the floral centerpiece provides fresh beauty. The color scheme in the tablesetting is geared to flower colors—pinks in the napkins and placemats and deep yellow for the candles.

FOR DETAILS, SEE PRODUCT INFORMATION







By MARION GOUGH ☐ Here's today in Schwabing, Munich's old, atmospheric Montparnasse and long-ago village—the pre-fab townhouse of Mr. and Mrs. Kaj E. Beringer, the design of Architect Otto Steidler. It is unabashedly steel, concrete and glass, a zigzag on six ingeniously contrived levels, slashed with the skeletal geometry of iron stairways. Living space is not rooms per se, but contiguous areas sharing the same airiness and light, but on different planes, so that there is a delightful variety from high-ceiling spaciousness to low-ceiling intimacy. The lofty living area (right) is on the third level. One flight down is a conservatory; one flight up, a cozy library-music-TV room, its boxy white balustrade a TV which can revolve to face the living area. At the other end of the house (top left) a sky-lit stairway, like a giant see-through sculpture, ascends to two upper floors, meantime delineating living from dining area (bottom left). The structure of the house, openly revealed, is its major patterning, colored by the Beringers' collections of Chinese porcelains and large-scale modern oils. Furniture is Italian-modern—Scarpa seating pieces in tawny-sherry leather, mirrored chrome table, Gae Aulenti lamps—deliberately kept low-key and unpatterned to give the art full play. Cannister spots on a ceiling track further high-light the art. A dimmer system and an electronic control of window blinds are mood-makers, varying light.

BILL HELMS

AIRY, ARTY PRE-FAB ELEGANCE IN SCHWABING



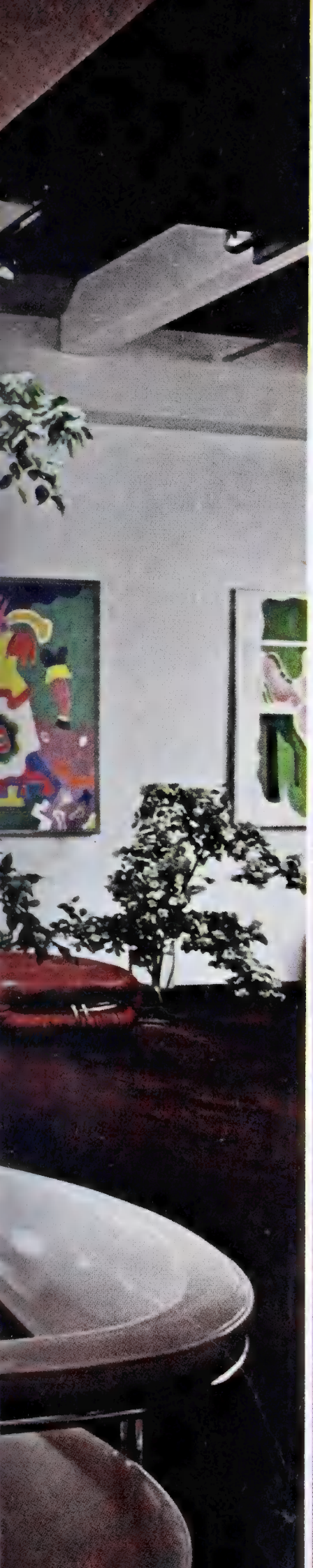
GERMANY





The Beringer house, unbelievably, is a row house, one of a complex of seven, privacy assured through a clever staggering of levels and shielding gardens. Its quality is extremely personal, reflecting the educated tastes of owners who travel widely, collect selectively, see good design as timeless and universal. (Kaj Beringer is a director of Die Einrichtung, Munich's jewel among home furnishings stores.) In the dining area (left) the table is a clean-cut polished oval of Labrador granite glowing with opalescent flecks of blue, set with modern French silver lustreware and 18th-century Meissen-handled flatware, under a space-age lighting fixture. Adjacent all-tile kitchen (see also bottom right) and bar closet can be hidden by a wall of flush-closing white doors. Open at mealtime, their counters are serving surfaces. Area is a flow-through from the living space, giving diners a glimpse of ficus tree, Siamese buddhas on a Chinese chest and wall-patterning canvases. Up the short glass-paneled stair from the living area, the small, hearth-warmed library-sitting room (top right) is a little museum of personal choices—a T'ang horse, Art Nouveau, a jade teapot, Balinese daggers, Indian toys, and a 16th century Mexican carved-stone capital used as a table base. Leather lounge chairs and benches are German modern, by Kills International. Opening from the library, a complete change of scene—the outdoor patio (center right), balustraded with planters full of rose trees and hibiscus, equipped with molded fiber-glass furniture for *al fresco* meals within view of ground-level gardens. Note to the one-world-minded: Many of the contemporary furnishings in this German house are also available in the United States.

FOR DETAILS, SEE PHOTOFACT SECTION

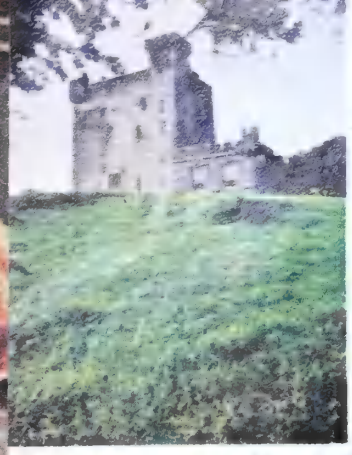








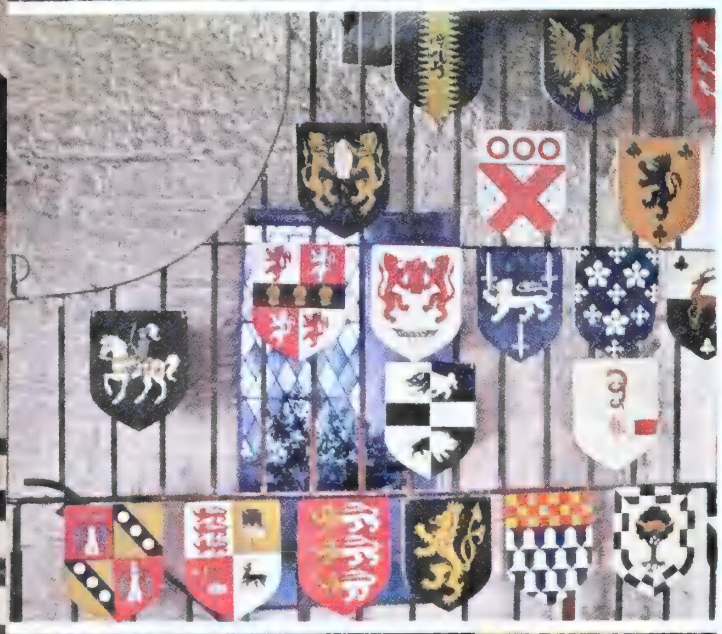
THE SIX-LEVEL HOUSE IS A GALLERY OF CONTEMPORARY ART AND ANTIQUE TREASURES



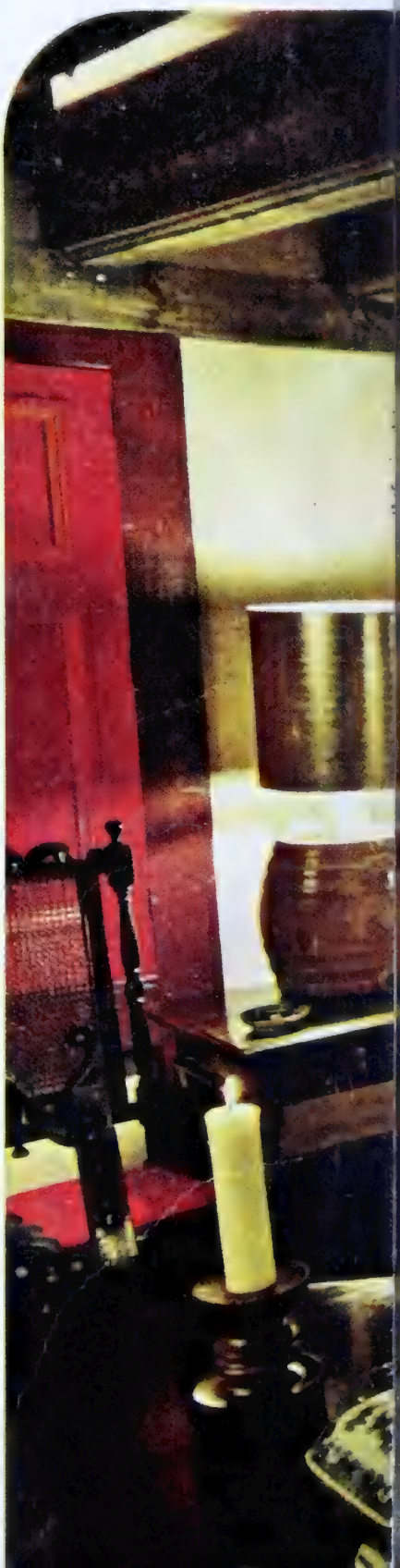




Editor RUTH WEIL □ **Knappogue Castle in Ireland's County Clare is known to over 50,000 tourists a year as a place of evening enchantment. One goes to banquet in its great hall to the sound of harp and flute, dining on "samoun fumme, sallet, beef ryall" as the mead flows free and the lordly 15th-century life of the castle's builder comes awake. An evening here is a sensitive briefing on Ireland's history and culture. But it is not generally known that Knappogue is now the property of Mr. and Mrs.**









a view of an irish landmark few people see

THE FAMILY QUARTERS OF KNAPPOGUE

Mark Edwin Andrews of Houston, an American couple who went to Ireland in 1964 in search of a castle they could call their own.

They found Knappogue fallen into ruin, a far cry from the proud fortress raised in 1467 by John Maccon MacNamara, Lord of Clancullen, but they bought it because they are people who love Ireland and have a taste for history, knowledgeable collectors of art and antiques who could envision its past glory restored. Painstakingly, they rebuilt Knappogue until today An Taisce, the Irish national trust for the preservation of landmarks, has acclaimed it the best architectural restoration of a historical building in Ireland. Part of the castle—the feasting hall and courtyard emblazoned with the coats of arms of grand old families of Clare—is open to the public, leased to the government for a token one pound a year.

The rest of the castle, the rooms shown on these eight pages, is privately occupied by the Andrews family. It is furnished not as a 15th-century stronghold, but with a collection of antiques as might have been acquired over the five centuries it was an Irish family's home. In their quest for the appropriate, Mr. and Mrs. Andrews brought in antiques of Ireland, England, Scotland, Wales and the continent. All the wood pieces in the beamed, oak-paneled sitting room (*below*) are 17th-century oak. The brass-bound wood lock (*right*) is 17th-century. In the hall (*lower left*), a Charles II mirror in a needlework frame hangs above an 18th-century Italian console.



IRELAND



BEYOND THE PUBLIC EYE, OLD CASTLE WALLS ENCLOSE A WARM AND PERSONAL RETREAT

In the restoration of Knappogue, Mr. and Mrs. Andrews paid scholarly attention to preserving the medieval integrity of the landmark's architecture. But lords no longer wear armor and ladies no longer wear hennins, and so, in the apartments destined to be the Andrews' Irish home, they gave the castle the ambiance of a country house, warmed it with chintz and toile and crewel and that comforting sense of continuity that is almost a tangible quality of fine antiques. Except for the modern upholstered pieces and overhead canister lights (chosen for their unobtrusiveness), almost every object has a pedigree.

In the drawing room (*above and on the cover*), a pair of Boulle cabinets and a large 18th-century English Boulle chest are particularly treasured pieces. French chairs are upholstered in white horsehair. Most accessories













and lamp bases are vintage Chinese ceramics. More Chinoiserie —an inlaid lacquered-and-gilt chest and a large calligraphic painting on silk (*top center*). The Irish presence is felt in the modern Waterford bowl on the piano and the 18th-century Drogheda Chippendale clock (*top right*). Master bedroom (*right*), its bed canopied in toile, is also a study, its prize an 18th-century English "partner's desk" (*center right*).

ALL THEIR TREASURES ARE IN DAILY USE

For Mr. and Mrs. Andrews, the furnishing of Knappogue Castle was a labor of love, a far-and-wide personal search for just the right thing. The result is a *câche* of antique beauty many a museum might envy them. Yet almost equally impressive, everything was chosen not to be showcased, but to be used and enjoyed in daily living.

The Andrews sought out—and found—examples of 18th-century Ireland's skillfully made furniture and silverware, now hard to come by. In the dining room (*below*), a fragment of 18th-century Gobelins tapestry hangs over an Irish Georgian mantel, originally made for a manor house in County Meath. Naturally, a peat fire burns in the hearth. China is stored in an Irish Chippendale secretary, one of the Andrews' rarest pieces. Table silver is Irish Georgian, the cut-crystal compote antique Waterford, and modern Waterford glassware in an 18th-century pattern is used with 18th-century Italian china.



Another rarity (*below left*), dated 1750 and from the workshop of Thomas Chippendale himself: a five-piece mahogany ensemble of a sideboard with flanking pedestals and urns. One pedestal is a wine cabinet, the other a functioning plate warmer, and wine is frequently cooled in the classic urns. Porcelains on the sideboard are part of a Chinese Export collection; the mahogany and gilt mirror is Chippendale.

If the dining room remains manorial, the little sitting room (*below*), part of the guest suite adjoining the bedroom at the top of page 50, has low-ceilinged country coziness. The pine mantel, carved in Wedgwood motifs, and the corner cupboard are 18th-century. The owners can cite the history of almost every piece in the castle —except for the bleached pine dresser (*right*), which fits no obvious design category.









THE COMFORTS OF TODAY ARE ENGAGING ALLIES FOR FINE ANTIQUES







There's no medieval chill today in the Andrews' castle. It's now equipped with heating, the stone floors carpeted, and to warm the eye, its wood doors and shutters are occasionally—but judiciously—picked out in color. Strips of red carpet one guest room (*top left*), its spindle beds half-canopied in toile, headboards and spindles prettily covered in the same fabric print, which takes its color from the



blue-and-white Chinese Export porcelains. The oak chest-on-chest is a 17th-century antique. The young son of the family sleeps in a room that harks back to Jacobean and Carolean days (*center left*). The room's treasure is a 17th-century Bible desk. A carved chair dates to Charles II. A second guestroom (*above*) has a French Provincial flavor, the bed interestingly placed between 18th-century French bread cupboards. The kitchen (*far left*) glows with new red doors, a collection of French copper, the patina of an 18th-century pine dresser and the time-worn beauty of a 17th-century pine-and-chestnut table. Knappogue is a treasure chest, symbolized most by a precious prize in the Great Hall (*right*)—a Spanish Armada chest that was washed up on the west coast of Ireland in 1588.




CANADA

SOARING SPACES ON A BREATHLESS SITE



JOHN FULKER





ESTHETICS AND UTILITY COMBINE AS ART IN ACTION

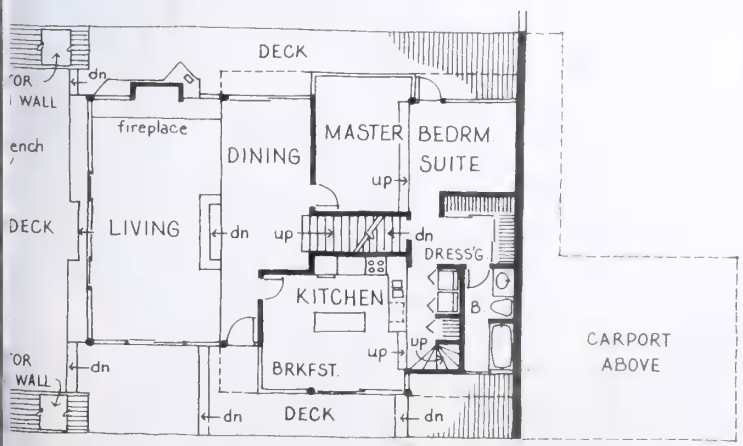
By JAMES DE LONG ☐ **Poised above its steep site with the assurance of an idea whose time has come, this swept-back, cedar-clad structure in West Vancouver, B.C., is a striking example of art in action—a functional, lived-in sculpture that is also a home. Designed by Arthur Erickson for Mr. and Mrs. David Catton, its dynamically inclined form mirrors the slope of the rugged terrain and reflects the architect's conscious effort to blend the building with its environment. The esthetics of the concept do not, however, outweigh its utility. The unconventional shape only enhances the house's easy livability, as evidenced in the living area (*left and above*) and kitchen breakfast area (*above center*). Proof of its success comes from Jean Catton: "The longer we live here, the more we want to."**



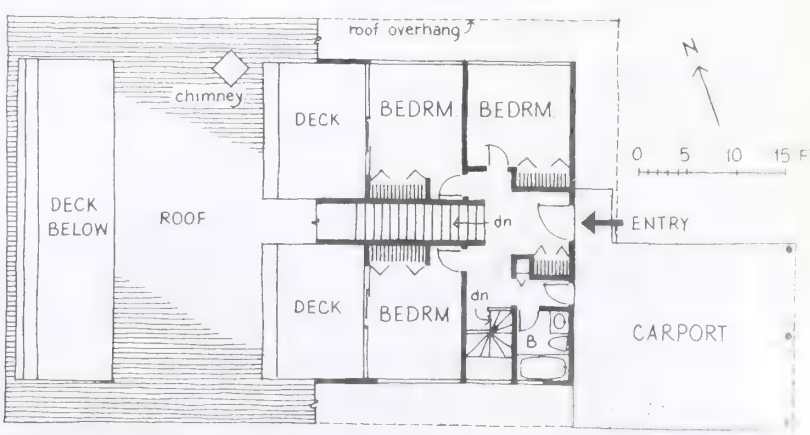
aching out toward a
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compasses both indoor
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Although the Cattons
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FLEXIBILITY MEETS THE NEEDS OF TWO GENERATIONS



! FLOOR



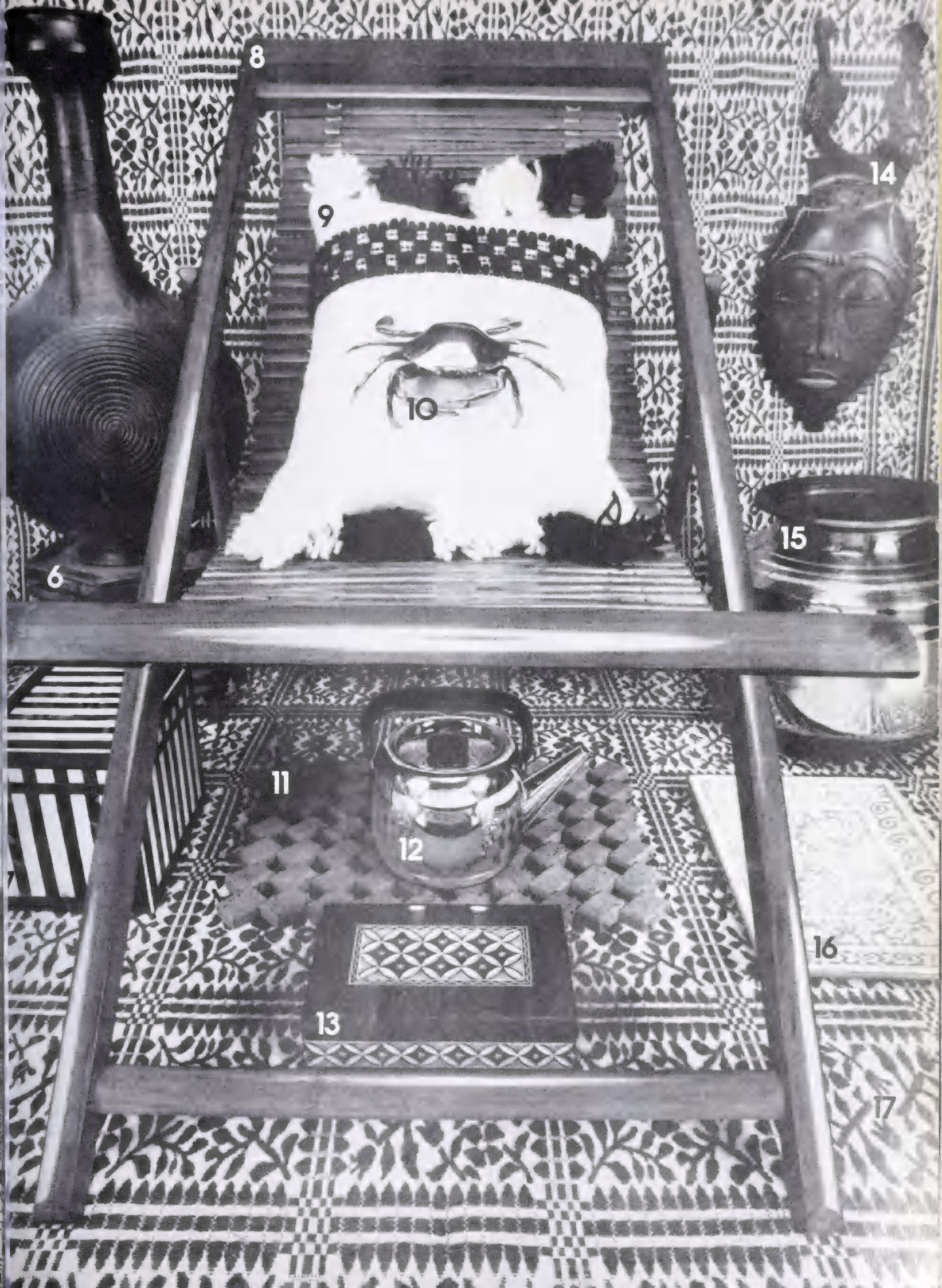
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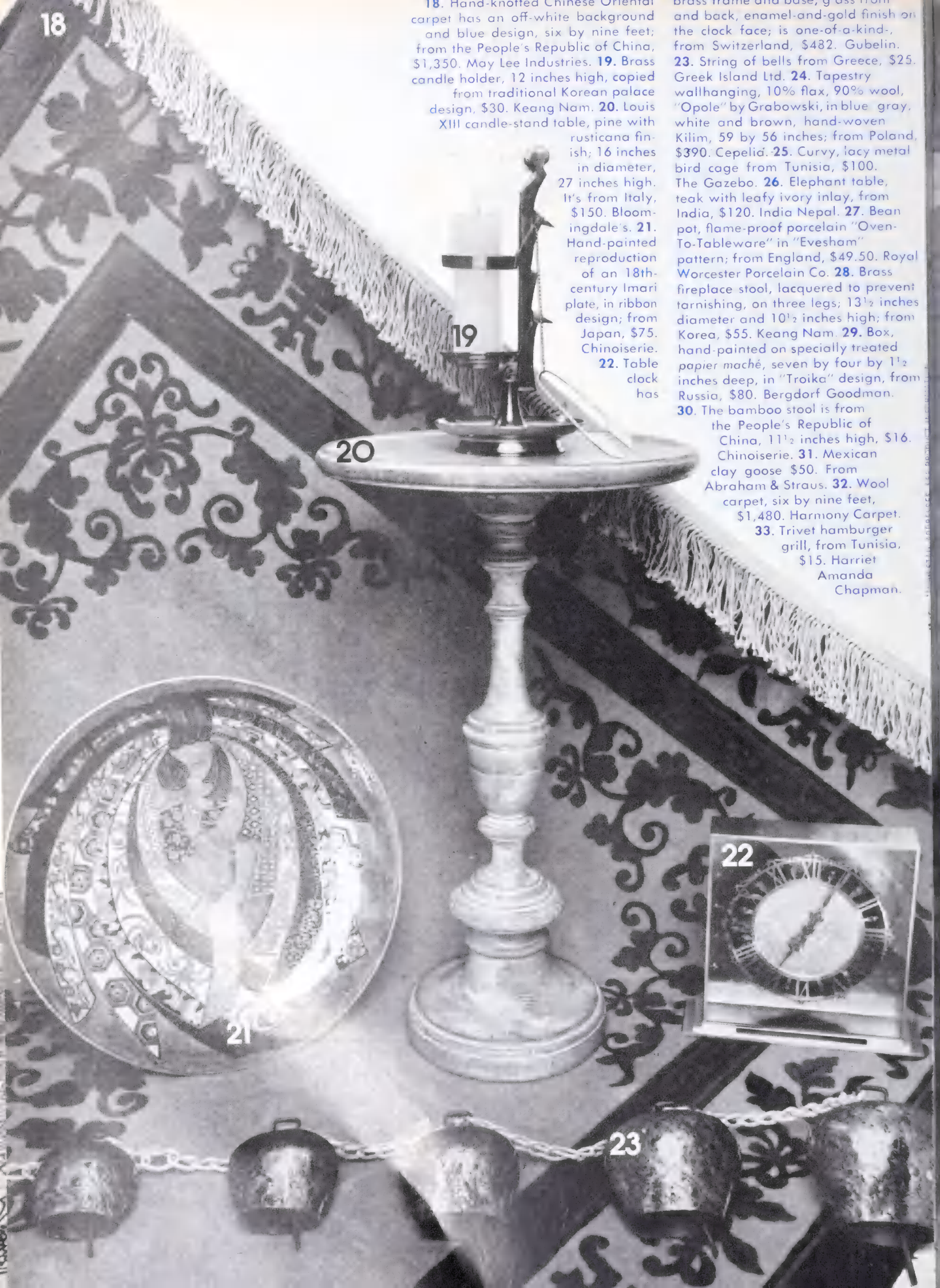


imports with accents all their own

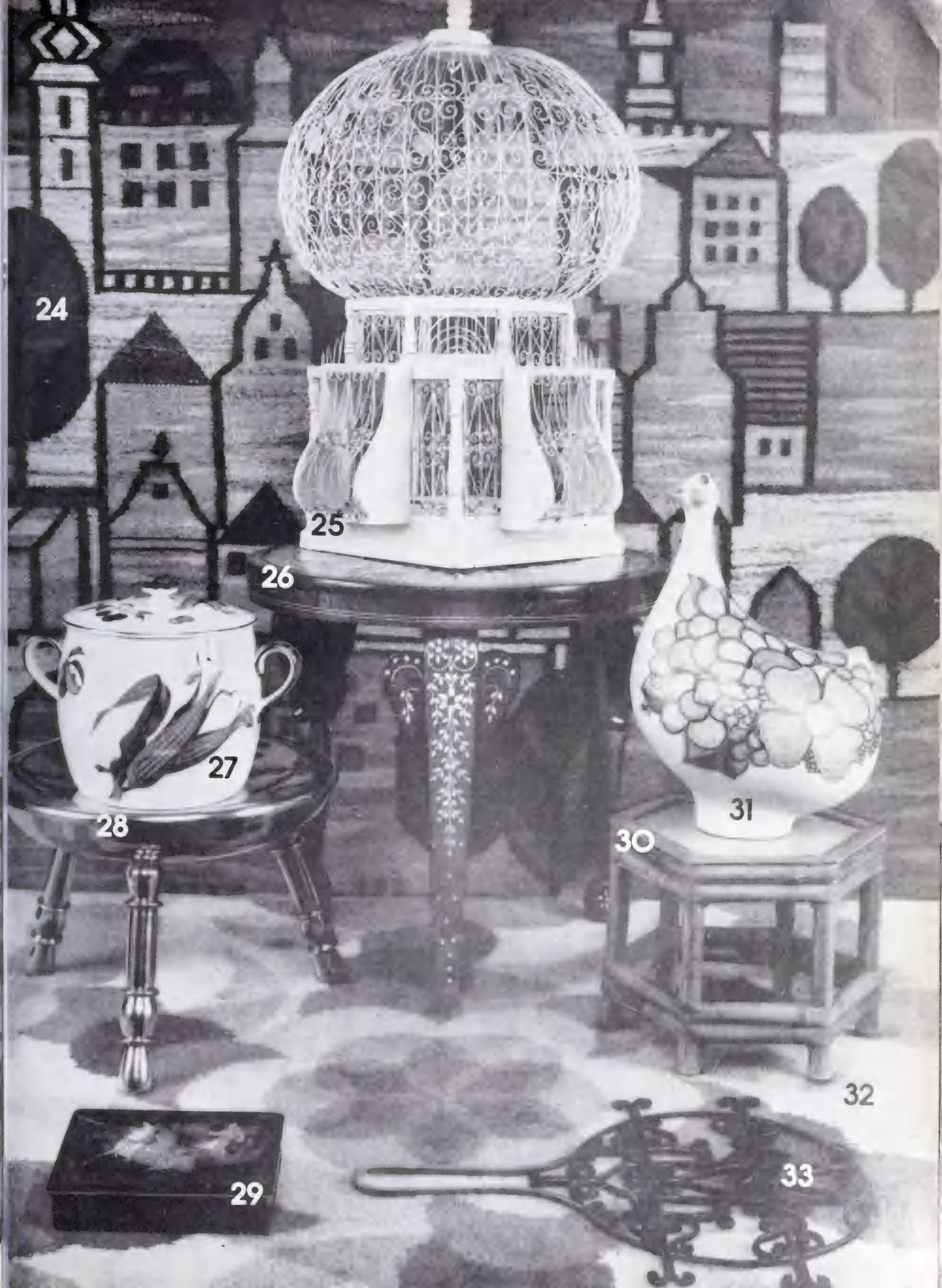
Editor KATHLEEN MAHONEY ☐ From around the world, a cosmopolitan gathering of treasures to give your home international flair. . . . **1.** A natural hand-woven cotton hammock from Nicaragua, $195. The Maple-walnut Studio. **2.** Handmade basket from Colombia, $15. The Gazebo. **3.** An animal gourd on a wood base; brown/tan, about 12 inches high; from Peru, $25. At Harriet Amanda Chapman. **4.** "Z" table/magazine rack in chrome, designed by Francois Arnal, from France, $60. The Maple-walnut Studio. **5.** Wall hanging from India in Kalamkari technique (pen-scripted), $250. India Nepal. **6.** Blue clay vase, handmade by Rina Peleg; is from Kibbutz Shaar Haamokin, Israel, $116. America-Israel Cultural House.

7. Trinket box, tortoise and ivo cedar, six by eight by seven in from Colombia, $250. Luten-Cl Stern. **8.** Natural-finish folding locks in three different positon bamboo with interlaced slats; the People's Republic of China May Lee Industries. **9.** Wool p with tasseled trim from Greece Bloomingdale's. **10.** The brass ashtray from Japan, $12. Chino **11.** Cord mat, 11 by 16 inche from Portugal, $5. Harriet Amo Chapman. **12.** Stainless steel handle and dome of Macralon Finland, $30. Bloomingdale's. Hand-carved box with metal in linden wood; made by Polish mountaineers, $7.75. Cepelia. Yaure dance mask, wood, 12 inches from the Ivory Gold Co $120. Tribal Arts Gallery. **15.** pot from India, $75. India Ne **16.** Lacquer tray with stencil design is from Mexico, $7. Mexican Art Annex. Hand-loomed bedspre of wool and cotton is made in Greece; twin size, $50. Greek Island Ltd.


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18. Hand-knotted Chinese Oriental carpet has an off-white background and blue design, six by nine feet; from the People's Republic of China, $1,350. May Lee Industries. **19.** Brass candle holder, 12 inches high, copied from traditional Korean palace design, $30. Keang Nam. **20.** Louis XIII candle-stand table, pine with rusticana finish; 16 inches in diameter, 27 inches high. It's from Italy, $150. Bloomingdale's. **21.** Hand-painted reproduction of an 18th-century Imari plate, in ribbon design; from Japan, $75. Chinoiserie. **22.** Table clock has brass frame and base, glass front and back, enamel-and-gold finish on the clock face; is one-of-a-kind-, from Switzerland, $482. Gubelin. **23.** String of bells from Greece, $25. Greek Island Ltd. **24.** Tapestry wallhanging, 10% flax, 90% wool, "Opole" by Grabowski, in blue gray, white and brown, hand-woven Kilim, 59 by 56 inches; from Poland, $390. Cepelia. **25.** Curvy, lacy metal bird cage from Tunisia, $100. The Gazebo. **26.** Elephant table, teak with leafy ivory inlay, from India, $120. India Nepal. **27.** Bean pot, flame-proof porcelain "Oven-To-Tableware" in "Evesham" pattern; from England, $49.50. Royal Worcester Porcelain Co. **28.** Brass fireplace stool, lacquered to prevent tarnishing, on three legs; 13½ inches diameter and 10½ inches high; from Korea, $55. Keang Nam. **29.** Box, hand-painted on specially treated *papier maché*, seven by four by 1½ inches deep, in "Troika" design, from Russia, $80. Bergdorf Goodman. **30.** The bamboo stool is from the People's Republic of China, 11½ inches high, $16. Chinoiserie. **31.** Mexican clay goose $50. From Abraham & Straus. **32.** Wool carpet, six by nine feet, $1,480. Harmony Carpet. **33.** Trivet hamburger grill, from Tunisia, $15. Harriet Amanda Chapman.


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FROM THE ROUGH, ROSY GRANITE OF SARDINIA, AN AMERICAN-BORN ARCHITECT FORMS A NEW HOME

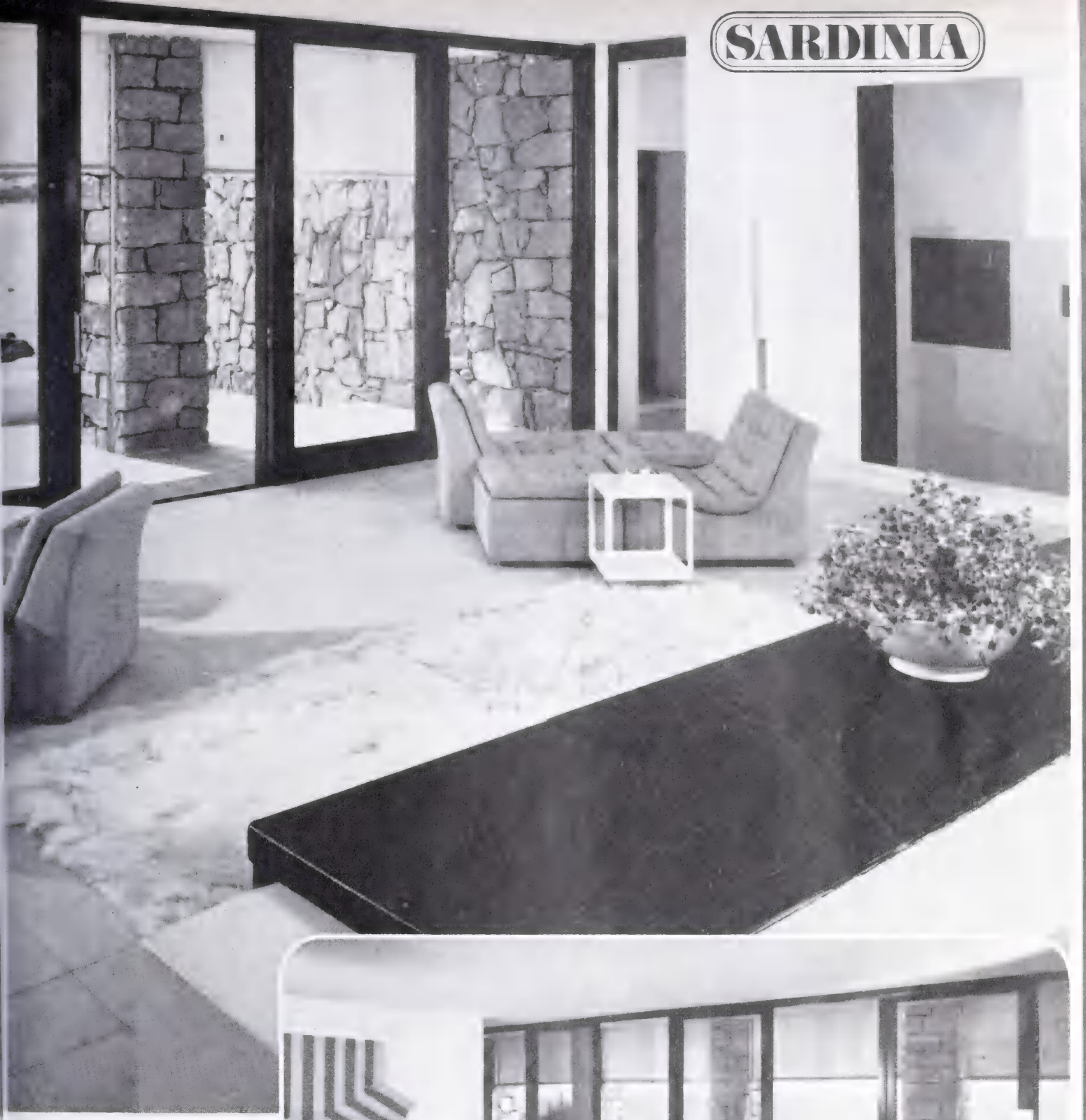
FOR A COLLECTOR'S ART

Granito rosso is the name the Sardinians have for the rosy-beige granite that's such a natural and abundant part of their rocky and wind-swept landscape. And the rich, earthy, yet neutral coloring of the rock made it an obvious choice for American-born Architect Peter Thornton Schneck when he began designing this spacious vacation house for Alec Gregory Hood, owner of London's Rowan Gallery. In its strong, rough-cut neutrality, Schneck knew he had found the perfect Sardinian background for an ever-growing, ever-changing art collection. Schneck, whose



office is in Porto Cervo, Sardinia, did not want the house to compete with Hood's art collection—or with the rough Sardinian terrain set against the brilliant blues of the Mediterranean Sea. "A house should be at one with its setting and this house is. It sits very low on a natural slope of the land, almost hidden from the road and down far enough to avoid the terrific sweep of wind that comes through here," says Schneck, who was inspired to use the granite by the Nuraghi, the conical towers that dot the island and date back to ancient

SARDINIA





mes. A flexible, modular seating ystem was chosen for the living room, in beiges to complement the paintings by Jeremy Moon above) and Paul Huxley (*right*). The opaque window shades work automatically to cut down on the strong glare of the sun. ardinian chestnut was used for the cabinetry and local marble aves the floors. Adjoining is an equally pristine dining room at *left*), enhanced by spare furnishings. The strong paintings ere are by Anthony Donaldson (on the end wall) and Mark Lancaster □ *By* SUSAN LEWIN



BERMUDA

as fresh and gentle as an ocean breeze

THIS SUNNY ISLAND HOME IS TRULY A BLITHE SPIRIT

Editor LESTER GRUNDY



MARIS SEMEL

Bermuda is an island that ca very special spell over visitor Many return again and again enjoy its pleasures. Two such visitors, a New York couple w four young children, were cha by the house they discovered which is now their vacation h The exterior, typically Bermu with its stepped roof and wal blocks of coral rock, blends ea into a hillside dotted with pin and white houses and flowers the interiors proved an anoma a picture postcard setting—c rooms with cedar walls and f So the new owners, working Designer John Robert Moore a local architect, filled the hou with fresh, gentle color, as i alcove in the master bedroom (*right*), styled to a plump co and the foyer (*left*) done in mixed greens that say welco

IN A HOUSE THAT IS COOL AND FRESH, PRACTICALITY WAS NOT FORGOTTEN

Designer Moore recalls the great incongruity of cedar in a world of pastel houses and turquoise sea. "I like the smell of cedar," says Moore, "but none of us liked the existing orange whiskey color. I think we made one mistake. We bleached all the interior except for the mantel in the living room (*below*). You know how most of us love wood. We felt we had to leave the mantel, but it's too dark against the light floor and walls. It looks almost as if the painter ran out of bleach." That's a perfectionist's hindsight, and a matter of opinion. The



oom boasts a marvelous tray eiling (whitewashed), a woven inen rug and large and comfortable ofas and chairs. The fabric is a ellow-green cotton with a passion- ower print. The master bedroom *right*) is decorated in softest pinks nd yellows. French doors (*see pening pages*) are shuttered, partly ecause the island sun beats down heavily that most curtaining ades very quickly here. All of the edroom windows were converted to French doors that open to courtyard thick with blossoming owers. Designer Moore worked ith the whole family, since the ildren, ages eight, nine, 11 and 12 d strong opinions about their n rooms. "They were all definite out what colors they wanted."

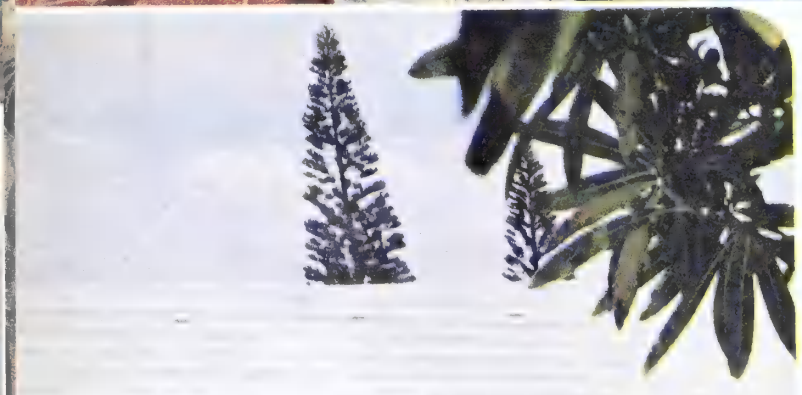


s Moore, "but not the least con- ned about fabrics. All the boys nted bright rooms, so the nine- r-old boy's room (*above*) has a e floor, military drum curtains in ipes. The 11-year-old girl wanted astel room like her parents'. t because of the enormous checks re is a crisp, little girl air *elow right*). We built in chests l closets in their rooms so it's not icult to get things in order. We heaters in the closets because in muda—idyllic as the climate is— must think about something as saic as mildew. Without heaters, a htly damp piece of clothing ks like a fungus after three days. ce this is a vacation house. thought in terms of sand and feet—that's why we used so few s. The floors are waxed terra ta tile, wood or painted in bright rs and coated with clear plastic."











INSIDE ITS U-SHAPED FORM, A PLACE TO DINE, A SPOT FOR SUNNING

Although not a tropical island, Bermuda's living is often oriented to the outdoors. This house is a U-shaped structure built around a generous courtyard (*left*) planted with hibiscus and jasmine. The doorway to the courtyard (*detail right*), opens from a long hallway that shares a common brick flooring and has walls covered in a cool lattice pattern in green and white. This hallway links the sleeping and living areas of the house. The covered terrace (*above*) is the site for informal dining. It is just off the kitchen and the main dining room. The furniture here is a combine of wicker and bamboo patternings covered with bright cottons. When the rain falls—and even the guidebooks admit that it does rain here at times—the terrace offers a sheltered play area for the children. In the evening when the owners entertain informally, it's illuminated by a collection of lanterns as well as a nightful of stars.

FOR DETAILS, SEE PRODUCT INFORMATION



FROM REJECTION TO LOVE AFFAIR

A CHANGE OF HEART



By SUSAN LEWIN ☐ **Some say Finns warm slowly to new ideas but then embrace them whole-heartedly. Such was the case with Armi Ratia, The founder of the Marimekko textile firm asked Architect Ilkka Salo and Designer Ristomatti Ratia, her son, to completely design her new apartment while she was abroad for six weeks. When she returned, she took one look and said that she hated it. So she continued to live in her old apartment, but each day brought some favorite possession to the new one—instilling into this super-modern black-and-white surround her sculptures by Birger Kaipiainen and Raimo Utrianen, and rocks from her country house on the Baltic. A month later, Architect Salo's phone rang in the middle of the night. "It's Armi," the caller said. "I love this apartment. Now it's me."**

MARIS/SEMI

FINLAND

FROM A DAYTIME OF COLOR, SHE RETREATS TO THE COOL AND CALM



At first cool to her new home, Armi Ratia now says, "This apartment fits every corne of my life." The absence of any brilliant color is a must, since she is surrounded by dynamic color and pattern every day at the Marimekko factory. She finds it soothing to come home to this pure design statement where everything is crisp and clean, from the white tile floors to the clear blue view o Helsinki harbor. Relaxed director's chairs surround the long table in the informal dining area (*above*); open shelves store—i display—glassware, dishes and wine. The balcony's white lacquered chairs and table Alvar Aalto share sun space with a swing covered in green-and-white awning striper (*far right*). A cool photo mural of some of t rocky land around her country place hangs over the seating platform in the living room (*left*). The only powerful pattern notes are the studio/bedroom (*above right*). Space, too, is streamlined. Originally five rooms, t apartment was redesigned into two distinc areas—living/dining space, separated only a tile counter, and the bedroom, built around a swimming pool-proportioned bat (*near right*). "This apartment is like luggag it contains all the essentials I need for day-t day living," says Armi Ratia. "But everythin isn't packed here. I still maintain my old fla with its large kitchen and laundry, for my daughter, Eriika, and my housekeeper, Ke She does the cooking and laundry there an like little Red Riding Hood, then comes here each day with baskets full of goodies."

FOR DETAILS, SEE PRODUCT INFORMATION







THEIR PERSONAL TOUCH TRANSFORMS A ONETIME SCHOOL

a DESIGNER'S FAMILY SHAPES A HOME ABROAD

By HELEN GIBSON □ When Robert Wootton was transferred to Beirut, his wife, Grete, an interior designer, wanted their new home to be "something Oriental, but not too ornate." The answer came with a spacious apartment that was being created on the main floor of an old school on a lush hillside (below). Grete immediately loved its triple-arched windows laced with tracery, beamed ceilings and marble floors. They moved in when the garden was a heap of dust and the kitchen an empty room.

In the living room (right) which has 21-foot high ceilings, Grete emphasized the height by painting walls, doors, ceilings and beams in chalk white. "I wanted this room to look like a cathedral...to lift the spirit." It is a room shimmering with light that no longer seems to be bounded by walls and is anchored by Mediterranean colors—blue, green.

For entertaining, the Woottons prefer to use their garden with its trellised vines and round, stone fountain beside a paved patio (insets, lower right). Here, too, the Woottons relax in private, on a bench of "ramley" (a local stone), designed by Grete to go around the open-air fireplace. Its conical chimney piece, mantel, and stone surround give a novel indoor look for barbecues.

LEBANON







In many Arab houses, the main room—now the Woottons' living room—functions like a central patio. The result: dozens of doors and a dearth of wall space. Grete solved the problem by ingenious design. She blocked in two doors with bookshelves and surrounded them with carved 16th-century Spanish door frames. Yet another door lies behind the paneling made from the shellacked boards of packing crates. This gave the Woottons the wall expanse (left) needed for their collection of original contemporary drawings—with black stenciled warnings like "Fragile" appearing between the signed Chagalls and Villons.

Furnishings are a mix of pieces cherished for their own sakes: the Chinese rug, the pillows made from fabric bought at a Damascus market, even the variations of blue for couch and easy chairs. Says Grete: "I like to mix antiques with contemporary furniture and then throw in something startling."

Not startling, but clever, is the low, white-lacquered box coffee table (left inset below). Grete designed it to separate into four sections, each with its own storage drawer. Their eclectic taste is exemplified, too, by the colored glass candelabra that stands on a fluted column at the dining room entrance (center inset) and exotic shell collection of of white coral from the Persian Gulf along the top of an antique desk with four tritons above them (right).

CHERISHED POSSESSIONS
MOVE WITH EASE INTO A
ROOM SHIMMERING WITH LIGHT



OLD AND NEW ARE PLACED TO SUIT A DISCERNING EYE

Light and comfortable, Robert Wootton's studio further demonstrates Grete's gifted eye for scale and accessories (below). The day-bed is covered with an inexpensive ticking from Damascus that Grete formed into a geometrical pattern. The Woottons, who collect only what they love (from drawings to swan-head faucets), hang an impressive collection of lids above the bed, representing most prestigious names in chinaware.

Arches and high ceilings dramatize a decidedly up-to-the-minute kitchen (inset near right). Grete designed the central work island around a stainless steel double-sink that she brought with her from Paris, ("I couldn't bear to be without it."), sinking a cooktop in beside it, leaving enough room for a sizeable work area around them. Staples are beautifully arranged in earthenware and Turkish storage jars with a bright assortment of copper pans juxtaposed (lower right).

In the garden, Grete serves on a table she "made up" with old pieces of Lebanese balconies (center right inset). The look is very international, with German side plates, hurricane lamps from Cyprus and hand-embroidered mats from France. For parties, dress fabric of Egyptian cotton covers a table lit with blue hurricane lamps from America (far right inset).



Until fairly recently we would have said that, broadly speaking, home bread-making was a lost art and the golden crusted loaf an unknown luxury. But times have changed. More and more people—and especially young people—are discovering what a joy it is to make their own bread and to know, perhaps for the first time, the sweet scent of newly baked bread flooding the house. Starting with Ireland's well-known soda bread, we take you across the world all the way to Chile to savor *Pan de Huevo* (rich egg rolls). In addition to our recipes, you will find, on page 124, basic information on yeast and flour and modern bread-making techniques.

BAKER'S DOZEN

13 OF THE WORLD'S GREAT BREADS

IRISH WHOLE-WHEAT SODA BREAD*

As James Beard writes in his new and splendid book, **Beard on Bread** (Knopf), soda bread traditionally is baked over a peat fire in a three-legged pot that can be raised or lowered over the fire in the old-fashioned way. This recipe, adapted from the Beard book, has a most distinctive and delicious taste. Sliced paper thin and buttered, it is one of the best tea or breakfast breads and toasts beautifully.

3 cups whole-wheat flour
1 cup all-purpose flour
1 tablespoon salt
¾ teaspoon double acting baking powder
1 level teaspoon baking soda
1½ to 2 cups buttermilk
Butter

Combine all the dry ingredients in a large bowl and mix thoroughly. Then add enough buttermilk to make a soft dough—soft but firm enough to hold its shape. Knead on a lightly floured board for two to three minutes or until quite smooth and velvety. Form into a round loaf and place in a well-buttered eight-inch cake pan. Using a sharp razor blade, cut an X across the entire top of the loaf. (The indented X will spread open when the bread is baked.)

Bake in a preheated 375° oven for 35 to 40 minutes or until the loaf has browned evenly and sounds hollow when rapped with the knuckles. Cool on a rack before slicing and always slice very thin.

*To make white soda bread, use 4 cups of all-purpose flour with the same amount of salt and baking powder but reduce the amount of the baking soda to ¾ teaspoon.

HUNGARIAN POTATO BREAD WITH CARAWAY SEEDS

This gutsy Middle European bread was adapted from the recipe in **The Cuisine of Hungary** (Atheneum) by George Lang, who writes that potato bread was one of his mother's specialties. Completely different from other breads, it is better the next day and stores extremely well refrigerated.

1 cup cooked mashed potatoes (about 3 medium potatoes or 1 cup instant)
1 package active dry yeast
2½ cups warm water (110° to 115° approximately)
8 cups unbleached all-purpose flour (approximately 2 pounds)
1½ tablespoons salt
½ tablespoon caraway seeds

Cook the potatoes in their skins until tender, then drain, peel and mash (or use instant potatoes cooked according to package directions). Let potatoes cool.

Pour ½ cup of the warm water in the bowl of the electric mixer. Add the yeast and 3 tablespoons of the flour. Mix thoroughly. Let this rise 30 minutes.

Mix in all the remaining ingredients. Then attach the flat beater and mix very thoroughly. Replace the beater with the dough hook and knead at low (No. 2) speed for six to eight minutes or until the dough becomes quite (*Continued on page 79*)

Baskets of goodness fresh from the oven . . . the Irish whole-wheat soda bread, which is a departure from the more conventional white soda bread, and the smaller biscuit-like scones. They, too, are made with whole wheat but are more Scottish than Irish in origin. MICHAEL BOYS



CHAMPAGNE & TRUFFLES & A 3-STAR CALLIOPE...

Or, from the fromage of the province to the pigeon of Paris, a tour of La Grande Cuisine Française is a parade of all the best fine cooking can offer.

By SUSAN SCHRAUB ■ Ten days, six three- and four-star restaurants, two private jets and a partridge in wine sauce. So begins a hard-put description of "La Grande Croisade Gastronomique"—or what happened when L'Association La Grande Cuisine Française (made up of France's 11 greatest chefs) got together with the makers of Moët et Chandon Champagne and Hennessy Cognac and invited a group of Americans to sample the best of French *haute cuisine*.

As the educational experience it was meant to be, it was an undeniable success. Uninitiated one that I was, I will no longer shudder at a prone *langoustine* (prawn). I pride myself, in fact, at having become something of a *pâté* "maven." Of course I freely admit that I still can't tell the difference between an 1815 and a 1900 Cognac, but trying was great fun—and these were only two of the samples we had at Hennessy's home in Cognac. And having once seen the way Champagne is handled step by step in Moët's catacomb-like chalk cellars at Epernay (18 miles of them), I will never again be quite so casual in chirping "bottoms up."



BILL PLYMPTON

Most of the week was spent flying from city to city, restaurant to restaurant. I had lived for eight months in France several years before and was experienced in eating wild boar and rabbit. But what could have prepared me for *Brioche de Moelle au Beurre Rouge* (bone marrow in a pastry shell with wine sauce)? Thinking it was mushrooms, I dug right in—and even after the truth was out, it was still delicious. This appeared at Charles Barrier's restaurant in Tours, rated at three stars and deserving each one. Or who could anticipate the rolls at Michel Guérard's *Pot au Feu* in Paris? Strangely heavy, each was filled with a whole truffle.

Perhaps the only complaint was that there was so much food. Course after course paraded out. We quickly learned to eat just a little of everything in order to leave room to breathe—and for the *fromages du pays* (local cheeses) and sinful desserts that followed.

Then there was the wine. (Asking for water is greeted with the same cordiality as a demand for ketchup.) The wines were numerous (three to five with every meal), specially chosen and often rare. Who would want to pass them up? Still . . . . Jean-Marie DuBois, public relations director of Moët, had the Frenchman's invariable answer: liver pills. He claims to have had 500 bottles of Champagne and several hundred of red and white wine during his career in wine. Through it all, he says, his liver pills have kept him going.

If I sound less than expert on the subject of food, I was not alone. Only a few of our group could have been classified as gastronomes. Among them: Gael Greene, food editor at *New York Magazine;* Alexis Bespaloff, author of *Alexis Bespaloff's Guide to Inexpensive Wines* (Simon and Schuster, $5.95), and Actor Danny Kaye, whose particular expertise is in Chinese cooking.

Many of the chefs in the association, it turned out, had studied classical cuisine under the world-famous Chef Fernand Point. Perhaps because of this similarity of background, there wasn't much difference in the quality of the food—it was consistently high. Nor was the cooking, in general, more sophisticated in the cities than in the country. There were, of course, those dishes special to some areas. One such local delicacy appeared at brunch at *La Tortinière*—a *château* near Tours. Here, with our morning Champagne (it wakes you up and takes less time than perking coffee), we discovered *rillettes*—a rich *pâté*-like concoction of pork and fat. Asked how it was made, the owner replied in English, "It is cooked and smashed." Said one of our group on his third glass of bubbly, "I know the feeling."

Rillettes reappeared the following morning in Biarritz—this time made with gooseliver—at the *Relais de Parme* (one star), owned by the father of Pierre Laporte, owner and chef of the three-star *Café de Paris* in Biarritz. The décor at *Café de Paris* is the essence of elegance—deep red and plushy, comfortably small. Near the (*Continued on page 124*)

BREAD

Continued from page 76

elastic and separates from the sides of the bowl. Brush a large bowl lightly with oil or grease with butter or margarine. Place the dough in the bowl and turn so it is completely coated with oil or fat. Place in a warm, draft-free spot for one to two hours or until the dough doubles in bulk. Cover lightly.

Place the dough on a lightly floured board and rework for a couple of minutes. Shape into a large loaf, place on an oiled or buttered baking sheet. Brush all over with water. Then make a big X in the center with a sharp razor blade. Bake in a preheated 400° oven for 35 to 40 minutes or until it is nicely browned and sounds hollow when tapped with your knuckles.

Swedish Beer Bread

¾ cup very warm water (110° to 115°)
3 packages active dry yeast or 3 cakes compressed
3 cups beer (2 12-ounce cans)
1 cup dark molasses
¼ cup (½ stick) butter or margarine, melted
Grated rind of one large navel orange
2 teaspoons anise
1 teaspoon salt
6 cups rye flour
5¾ cups white flour (about)

Glaze:
3 tablespoons dark molasses
3 tablespoons water

Take a very large bowl and the ¾ cup of very warm water. Sprinkle with the active dry yeast or the compressed yeast, crumbled. Stir until dissolved. Add all remaining ingredients except the white flour and the glaze. Beat until smooth with an electric beater. Add enough white flour to make a stiff dough. Turn out on a lightly floured board. Knead until smooth and elastic, about 10 minutes*. Cover. Let rise in a warm place, free from drafts, until doubled in bulk —about one hour.

Punch down. Turn out on a lightly floured board. Divide into three equal pieces. Shape each piece into a round smooth ball, then flatten slightly into a circle, seven inches in diameter. Place on a large greased baking sheet. Cover and let rise again, in a warm place free from draughts, until double in bulk —about one hour.

With a toothpick, prick tops of loafs in several places. Place in a preheated 325° oven and bake for 25 minutes.

Meanwhile, make the glaze: Combine the molasses and water. At the end of the first baking period, brush the tops of the breads with the molasses mixture. Work quickly. Return at once to the oven and bake until done—about 10 to 15 minutes longer—or until the loaf sounds hollow when tapped. Take out of the oven and brush again with the molasses mixture. Cool on cake racks before slicing and serving.

*If you knead with the dough hook in the electric mixer, allow about three to four minutes time at speed No. 2.

James Beard's Pita Bread

Pita (also spelled Pitta) is that flat, round, softish bread with a hollow like an empty pocket running through it. It is also called Syrian bread, Armenian and Middle Eastern bread.

2 packages active dry yeast
¼ teaspoon sugar
2 cups warm water (100° to 115°)
¼ cup olive oil
1½ tablespoons salt
6 cups hard-wheat flour (approximately)

Dissolve the yeast and sugar in ½ cup of the warm water in a large mixing bowl. Then add the remaining 1½ cups of water, along with the oil, salt and 5 cups of the flour, mixing it in vigorously, 1 cup at a time. (Note, the dough will be rather sticky). Turn out on a floured board and work in the remaining cup of flour (or more if the dough seems too sticky. Knead for a good 10 minutes (five minutes if in the electric mixer) until the dough is smooth and elastic. Shape into a ball, place in a buttered bowl and turn to coat with butter on all sides. Cover and let rise in a warm, draft-free place for 1½ to two hours or until doubled in bulk.

Punch down the dough, turn out on a floured board and allow to rest for 10 minutes. Divide into eight equal pieces and shape each piece into a ball. Cover the balls with a cloth or foil and let rest for 30 minutes. Flatten each ball with a well-floured rolling pin and roll to ⅛-inch thickness in approximately eight-inch circles. Dust two large baking sheets with cornmeal and place two circles on each sheet. Cover and let rest again for 30 minutes. Leave the remaining circles on a lightly floured work surface and transfer them to the baking sheets, dusted again with cornmeal, when the first four have finished baking.

Preheat the oven to 500°. Put one of the baking sheets on the lowest rack of the oven for five minutes. *Do not open the oven door until the five minutes*

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are up! Transfer the sheet to a higher shelf and continue baking four to five minutes longer or until the loaves are puffed like a ballon and very lightly browned. Repeat the procedure with the second baking sheet and then with the remaining circles of dough.

Take from the oven and cool on racks. The loaves, you'll note, will deflate on cooling. Wrap in foil or plastic to keep the bread soft until served.

Pumpernickle Bread

9 cups all-purpose flour
3 cups rye flour
2 teaspoons salt
1 cup whole-bran cereal
¾ cup yellow cornmeal
2 packages active dry yeast
3½ cups water
¼ cup dark molasses
2 squares (one-ounce size) unsweetened chocolate
1 tablespoon butter or margarine
2 cups mashed potatoes (about 5 medium potatoes or 2 cups instant)
2 teaspoons caraway seed

Combine the white and rye flours. Place 2 cups of this flour mixture in the bowl of the electric mixer. Add the salt, bran cereal, cornmeal and active dry yeast. Mix together very thoroughly.

Combine the water, molasses, chocolate and butter or margarine in a saucepan. Place over low heat until liquids are very warm (120° to 130°). *Note: Butter or margarine and chocolate do not need to melt.* Attach the flat beater to the mixer. Gradually add the liquids to the dry ingredients, beating at medium speed for two minutes. Scrape down the sides of the bowl occasionally. Add the potatoes and 1 cup of the flour mixture. Beat at high speed for two minutes, scraping bowl occasionally. Stir in caraway seeds and enough of the flour mixture to make a soft dough. Turn out on a lightly floured board. Cover and let rise 15 minutes.

Divide into three parts. Return one part to the bowl of the electric mixer. Attach dough hook and knead at low speed (No. 2) for six to seven minutes. Place in a greased bowl and turn dough to grease the top. Take the second ball of dough and knead it, too, for the same length of time. Then place it in a greased bowl. Repeat with the third ball. Cover all bowls; let rise in a warm place, free from drafts, until doubled in bulk—about one hour. Punch dough down and let rise again for 30 minutes. Punch down once more, shape into balls and place in three greased eight-inch or nine-inch round cake pans. Cover, let rise in a warm place, free from drafts, until doubled in bulk (about 45 minutes).

Bake in a preheated 350° oven 20 to 25 minutes or until loaves sound hollow when thumped with your knuckles. Turn out of the three cake pans and cool on wire racks.

Christopsomo
(Greek Christmas Bread)

½ cup milk
¼ cup sugar
1 teaspoon salt
2 tablespoons margarine or butter
1 package active dry yeast
¼ cup very warm water
2¾ to 3 cups all-purpose flour
1 egg
½ cup currants
¾ cup sifted confectioners' sugar

Glaze:
2½ tablespoons milk or cream
Blanched almonds
Candied cherries, sliced

Heat milk to the boiling point. Pour into bowl of the electric mixer. Add the sugar, salt and margarine or butter. Cool to lukewarm. Sprinkle the yeast over the very warm water and stir until dissolved. Add to the milk mixture along with *1 cup of the flour* and the egg. Then, using the whip, beat very hard. Then *stir* in enough of the flour to make a soft dough. Replace the whip with the dough hook and knead at low speed (#2) for three to four minutes or until the dough is smooth and satiny. Shape into a smooth ball. Place in a greased bowl, turning once to grease the top. Cover and let rise until doubled in bulk—about one hour.

Punch down and knead in the currants by hand. Divide the dough into three equal parts. Shape each part into a smooth ball. Place balls on a lightly greased baking sheet about ½ inch apart, so they form three-leafed clover. Cover and let rise again until doubled in bulk—about one hour.

Bake in a preheated 350° oven for 30 to 35 minutes. Lift to a rack to cool. When cool, mix the confectioners' sugar and milk or cream to make a soft frosting. Pour over the three loaves, letting the frosting dribble down the sides. To finish, arrange almonds and cherries in flower shapes on top of the frosting. To serve, cut into very, very thin slices.

Brioche

This is a true French brioche, made without milk and with a high proportion of eggs and butter to the amount of flour—which accounts for its buttery taste and heavenly light texture.

1 package active dry yeast
1 teaspoon sugar
3 whole eggs at room temperature
2 cups all-purpose flour
1 teaspoon salt
¾ cup (1½ sticks) sweet butter at room temperature

Combine the yeast and sugar in the bowl of the electric mixer. Add eggs, one at a time, and beat at medium speed with the whip until the yeast has completely dissolved. Stir in 1 cup of the flour and the salt and butter. Then beat at low speed for about five minutes. Replace the whip with the dough hook. Stir in all the remaining flour. Knead at low speed (No. 2) until the dough is shiny and elastic and will drop from the hook almost intact. Brush the top of the dough with melted butter. Cover with a fresh dish towel and place in a warm spot, out of drafts, until dough has doubled in size. Punch down, cover and refrigerate overnight.

This amount of dough will make one *Grosse Brioche à Tête or 12 Petites Brioches à Tête. To make and bake a Grosse Brioche à Tete:* Butter a six-cup (traditionally fluted) mold. Take two-thirds of the dough. With lightly floured hands, roll into a large ball. Place in the prepared mold. Make a deep indentation in the center of the ball and brush the hollow with cold water. With the remaining dough, make another ball with a teardrop shape. Insert the pointed end into the indentation. Cover lightly and allow to rise in a warm place, away from drafts, until double in size. Paint with an egg yolk beaten with one teaspoon of cold water. Place mold on a baking sheet in a preheated 375° oven and bake for 40 to 50 minutes or until brioche is golden. Cool on a rack 15 minutes before serving.

Since *brioches* dry out and become stale within 12 hours after baking, always wrap airtight or freeze.

To make and bake Petites Brioches à Tête: You need 12 ½-cup fluted molds, baking cups or muffin tins. With lightly floured hands, pull off bits of the dough and roll into balls of a size that should fill the ungreased molds about two-thirds. Next, make a deep indentation in the center of each ball and brush with cold water. Press a very small ball into each indentation. Cover and allow to rise in a warm place, free from drafts, until doubled in size. Brush with egg yolk beaten with 1 teaspoon of cold water. Place on a baking sheet and bake in a preheated 375° oven for 15 to 20 minutes or until golden. Cool on a wire rack.

Russian Black Bread

4 cups rye flour
3 cups unsifted white flour
1 teaspoon sugar
2 teaspoons salt
2 cups whole bran cereal
2 tablespoons caraway seed, crushed
2 teaspoons instant powdered coffee
2 teaspoons onion powder
½ teaspoon fennel seed, crushed
2 packages active dry yeast
2½ cups water
¼ cup white vinegar
¼ cup dark molasses
1 square (one-ounce size) unsweetened chocolate
¼ cup (½ stick) margarine or butter

Glaze:
1 teaspoon cornstarch
½ cup cold water

Combine both the flours, then place 2⅓ cups of the flour mixture in the bowl of the electric mixer. Add sugar, salt, bran cereal, caraway seed, coffee, onion powder, fennel seed and yeast. Mix thoroughly.

Combine the 2½ cups water, vinegar, molasses, chocolate and butter or margarine in a saucepan. Place over a low heat until the liquids are warm to the touch. *(Note: the butter or margarine and chocolate do not need to melt.)* Gradually add to the dry ingredients, beating at medium speed with the flat beater, scraping down the sides of the bowl occasionally. Stir in more of the flour mixture to make a soft dough. Turn out on a lightly floured board. Cover with the bowl and allow to rest for 15 minutes. Return to the bowl, replace the beater with the dough hook and knead at low speed (No. 2) until smooth and elastic—about five minutes. The dough will be sticky.

Place in a greased bowl, turning to grease the top. Cover and let rise in a warm place, free from drafts, until doubled in bulk—about one hour.

Punch down and turn out onto a lightly floured board. Divide dough in half. Shape each half into a ball about five inches in diameter. Place each ball in the center of a greased eight-inch round cake pan. Cover. Again let rise in a warm place, free from drafts, until doubled in bulk—about one hour.

Bake in a preheated 350° oven for about 45 to 50 minutes or until the bread sounds hollow when tapped. Meanwhile, combine the cornstarch and cold water in a saucepan. Place over medium heat and cook, stirring constantly, until the mixture starts to boil. Continue to cook, still stirring, for exactly one minute. As soon as the bread is baked, brush the tops of the loaves with the cornstarch mixture. Return to the oven for two to three minutes to set the glaze. Cool on wire racks.

Panettone di Milano

Although Genoa claims that panettone originated there, the most famous panettone is that of Milan. Originally used only at Christmastime, today it is served all through Italy, and throughout the year, on all special occasions.

4½ to 5½ cups flour (about)
½ cup sugar
1 teaspoon salt
2 packages active dry yeast
½ cup milk
½ cup water
½ cup (1 stick) butter or margarine
3 eggs (at room temperature)
½ cup chopped citron
½ cup seedless raisins
2 tablespoons pine nuts
1 tablespoon anise seeds

Glaze:
1 egg
1 tablespoon water

Combine 1½ cups of the flour with the sugar, salt and yeast in the bowl of the electric mixer. Pour the milk, water and butter or margarine into a small saucepan and place over low heat until liquids are warm to the touch. *(Note: Butter or margarine do not need to melt.)* Gradually add to dry ingredients, beating with the flat beater at medium speed for two minutes. Scrape down the bowl occasionally. Add the 3 eggs and ½ cup of flour, or enough flour to make a thick batter. Beat at high speed for two minutes, scraping the sides of the bowl occasionally. Stir in all remaining ingredients *except the glaze* and add enough of the remaining flour to make a soft dough. Replace the beater with the dough hook and knead at low speed (No. 2) until soft and elastic—about five minutes.

Place in a greased bowl, turning dough to grease top. Cover; let rise in a warm place, free from draughts, until doubled in bulk—about one hour. Punch down dough. Cover and let rise again until almost double—about 30 minutes.

Punch down again. Turn out onto a lightly floured board. Divide in half. Form into round balls. Place on opposite corners of a greased baking sheet. With a sharp razor, cut a half-inch-deep cross on top of each ball. Cover. Let rise in a warm place, free from draughts, until doubled in bulk—about one hour.

Beat the 1 egg with the tablespoon of water. Brush tops of cakes. Bake in a preheated 350° oven for 35 to 45 minutes or until loaf sounds hollow when thumped. Cool on wire racks.

Sally Lunn

This sweet, spongy yeast cake was first made in 1788 by a girl named Sally Lunn, who became famous for the fine tea cakes she hawked around the streets of Bath, England.

3½ to 4 cups all-purpose flour
⅓ cup sugar
1 teaspoon salt
1 package active dry yeast
½ cup milk
½ cup water
½ cup (1 stick) butter or margarine
3 eggs

In the bowl of the electric mixer, combine 1¼ cups of the flour, the sugar, salt and yeast. Combine the milk, water and butter or margarine in a small saucepan. Heat over low heat until the liquids are warm. *(The butter or margarine does not need to melt.)* Attach the flat beater to the mixer and gradually add the liquid to the dry ingredients, beating at medium speed for two minutes, scraping the bowl occasionally. Stir in the eggs and 1 cup of flour, or enough flour to make a thick batter. Beat at high speed two minutes—again scraping the sides of the bowl. Stir in enough additional flour to give you a stiff dough. Cover. Let it rise in a warm place, free from drafts, until doubled in bulk—approximately one hour.

Stir dough down and beat well for about ½ minute. Turn into a well-greased and floured nine-inch tube pan. Cover. Let rise in a warm place, free from drafts, until doubled in bulk—about one hour. Bake in a preheated 325° oven about 45 to 50 minutes or until the bread is golden on top and sounds hollow when rapped with your knuckles. Turn out on a rack. Serve warm with sweet butter.

Danish Pastry

Known on the Continent as Copenhagen pastries and in the U.S. as Danish, these are, whatever the designation fabulous and have hardly a calorie.

Butter dough:
Work together ⅓ cup all-purpose flour with 1½ cups (3 sticks) sweet butter. Form into a ball and refrigerate.

Yeast dough:
2 packages active dry yeast
1 cup cold milk
1 egg, slightly beaten
¼ cup sugar
3½ cups all-purpose flour
Almond paste filling*

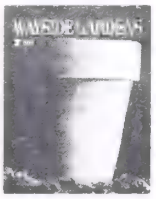
Dissolve the yeast in ¼ cup lukewarm water (110°). Stir in the

(*Continued on page 122*)

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The seed catalogs

—shopping for your 1974 garden

By ELVIN McDONALD □ Next to a couple of weeks in the tropical sun, the new seed catalogs are the best way to survive Christmas bills, dismal weather (much worse than an honest-to-goodness blizzard), taxes and other traumas of winter. Of course, you could take your seed catalogs with you to the sunny beach, but somehow I have a feeling that that environment is not suitably conducive to serious garden dreaming and efficient planning.

The usual advice that you should order early has never been more appropriate. There is an unprecedented interest in gardening—and it follows that some plant materials are in short supply this year. Among the new catalogs for you to choose from are:

Burgess Seed and Plant Co., P.O. Box 218, Galesburg, Mich. 49053, issues an unusually attractive catalog with large color photographs illustrating vegetables for cooking and flowers for decorating the house. The 1974 catalog introduces the Burgess Jumbo peach, a dwarf tree that produces fruit to more than three inches in diameter. Also included are a gooseberry hardy as far north as Minnesota, and Sensation raspberry, a spring-bearing red variety that will sometimes surprise you when it fruits again in the fall.

Burpee's 1974 catalog contains 164 pages with nearly 200 illustrations in color. (You may request it from the nearest address: Philadelphia 19132; Clinton, Iowa 52732; or Riverside, Calif. 92502.) The newest varieties are Red Seven Star marigold (for edging, bedding or potting), Colorcade geranium, Red Blazer salvia, Burpee's VF hybrid tomato (disease-resistant), Green Ice lettuce and Greensleeves bush snap bean (56 days to harvest). And this Burpee catalog includes helpful listings of plants grouped according to purpose—for example, dividing flowers into those best for cutting, for fragrance and to grow in shade.

One of the most interesting and least known seed catalogs around is that of **De Giorgi Co. Inc.,** Council Bluffs, Iowa 51501. The editorial approach is to truck farmers and growers of cut flowers for the florist trade. However, the firm welcomes home gardeners. Of special interest in the 1974 catalog are sets of the hardy Egyptian onion, an F_1 hybrid spinach, a soybean variety especially for eating, mung beans designed for growing sprouts.

The catalog from **Emlong's,** Stevensville, Mich. 49127, is headquarters for hardy nut trees. They're categorized according to the best varieties for each region and include almonds, Chinese chestnuts, pecans and walnuts.

The catalog of the **Earl Ferris Nursery,** Hampton, Iowa 50441, specializes in perennial plants, trees and shrubs, plus a thoughtful selection of garden supplies, tools and equipment that may not be readily available locally. (For example, rabbit repellent that repels by taste rather than odor.) Of special note is The Ferris Landscape Service; for a fee of $15 to $20 (which will be credited to your first large order), this will give you a professionally designed planting plan tailored specifically for your place.

Henry Field Seed and Nursery Co., 407 Sycamore St., Shenandoah, Iowa 51601, puts out a thick catalog with something of interest to every gardener. The array of garden supplies available by mail is remarkable—a vastly more efficient way to get what you need instead of spending all of a Saturday driving hither and yon. Three Field exclusives for 1974 are Burning Arrow, a huge flame-red gladiolus, Hawaiian Lei gladiolus, a ruffled blush pink-and-cream, and a new hybrid red tomato called Perfecta. For some reason, it pleases me to find pint and quart wooden berry boxes offered here—how much nicer than the fiber and plastic containers that are usually seen at your supermarkets.

Joseph Harris Co., Inc., Moreton Farm, Rochester, N.Y. 14624, offers flower seeds, but the most impressive part of the catalog is devoted to vegetables. In no other seed catalog this year is our present interest in vegetable growing so evident. New varieties from Harris include Banquet parsley (tight curl and rich green color that holds up in hot weather); Sundance sweet corn (early, sweet, vigorous); Self Blanche cauliflower (in cool fall weather it develops wrapper leaves that curl over the head, eliminating the need for tying up outer leaves); Emerald bush winter squash (compact vines), and Jackpot hybrid pumpkin (requires less space; 10-inch fruit of fine quality for pies).

Inter-State Nurseries, Hamburg, Iowa 51640, has a color

catalog of nursery stock
:h cold hardiness clear y
tated, as well as plants that
vive cold, windy, dry winters
d summer drought. In the
74 catalog there is a new
dy pear called Luscious;
mson Sentry maple, a nar-
v form of the famous Crim-
King variety; new
pberries Heritage Red
d Amethyst purple, and
plight strawberry.
This year the rose firm
Jackson and Perkins,
dford, Ore. 97501,
again issue a seed
alog (somewhat larger
n their first, issued
season). There are
etables, herbs and
vers, with special em-
sis placed on varieties
t are naturally disease-
stant. This is an im-
tant consideration in
wing vegetables. For
mple, it is commonly
ught that when toma-
s wither and play out
August, they are just
d and ready to die.
ually, various diseases
usually responsible.
tomatoes, J&P has
n care to choose va-
es that can be given
designation "VFR,"
ning verticillium-fusa-
-resistant. In a sepa-
catalog devoted to
s, J&P this year fea-
s Red Masterpiece
'4 Rose of the Year),
Bon (1974's AARS
ier), Antigua (a go'd-
apricot blend) and,
special note, a new
d of roses combining
id tea and floribunda
acteristics. Medium-
d plants produce clus-
of hybrid tea-size
ers on cutting stems
o 18 inches long. In
landscape, these new
s put on a spectacu-
show, and when cut,
stem will make a
uet that is of arm-
proportions.
hether you specialize
chids or house plants
you have a home
nhouse, one catalog
l treasure is that of
s and Scully, 2200
west 33rd Ave., Mi-
Fla. 33142. The
of orchids is truly
ing, and listed along
them are all kinds
pplies needed by in-
gardeners—but of-
difficult to obtain
y. Of special note:
ree-fern baskets and
some pots, imported
Guatemala.
e catalog of the **J. W.**
Seed Co., Randolph,
Wis. 53956; has a charming hand-crafted quality. Most interesting are the "Jung Exclusives." These include an extra-early dwarf sweet corn called Honey Cream (requires little space; sweet and tender); an extra-early sweet pepper, Improved Yellow Belle; the "earliest of all tomatoes," Improved Wayahead, and a pear hardy in Wisconsin.

Kelly Brothers Nurseries, Dansville, N.Y. 14437, grows roses, shrubs, evergreens and fruit trees. Exclusive introductions for 1974 include two new raspberries—Jewel Black and Augustred. Jewel Black is a vastly improved form of our native American fruit that grows wild from New England to the Carolinas. Augustred is a mid-season variety; plant it with early standard varieties and the late Fallred and Heritage and you'll have luscious berries



Park wants everyone to enjoy the rewards of gardening. Apartment dwellers and others with limited space can benefit from patio, window and porch boxes. Grow vegetables and flowers side by side and have beauty as well as utility. There seems to be no end to the versatility of planters. They can even be planted with spring flowering bulbs and later overplanted with bright annuals or midget vegetables insuring you a full season of beauty and good eating.



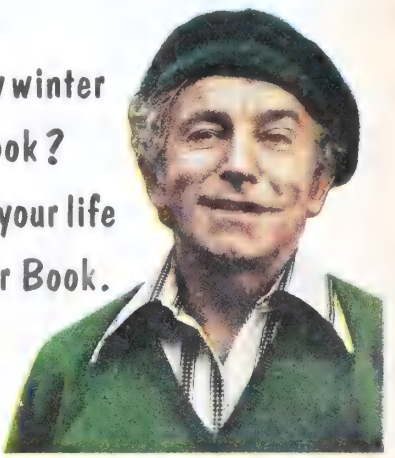
You can almost smell the fresh flowers and taste the lucious vegetables in Park's 1974 Flower Book. It contains over 3,000 of the newest, best flowers and vegetables ever—plus the old favorites and rarities. All 116 pages are illustrated in natural, true-to-life color. Park insures your gardening success by including helpful growing information and a complete selection of growing supplies, bulbs and house plants.

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by HENRY GIBSON

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Joseph J. Kern Rose Nursery, Box 33, Mentor, Ohio 44060, issues a no-nonsense black-and-white listing of roses. Much of the text is in code to save space: For example, "F" indicates fragrance; "R" means recurrent bloom. There are new and old hybrid teas, the true old roses of legend and romance, all kinds of musk roses, rugosa and other shrub roses, moss roses, bourbons and old climbers and ramblers. This unpretentious little catalog has a mysterious charm that could very well turn anyone with the slightest inclination into a rosarian for life.

Krider Nurseries Inc., Middlebury, Ind. 46540, offers a full-service nursery catalog including unusual shrubs, trees, evergreens, roses and hardy perennials. Note especially the hardy chrysanthemums in varieties bred for northern gardens where frost comes early.

L. L. Olds Seed Co., P.O. Box 1069, Madison, Wis. 53701, is placing special emphasis this year on new annual flowers and vegetables. These include Marmalade rudbeckia and a giant gaillardia-flowered zinnia called Sombrero. The catalog notes that this year's All-America Selections winner cosmos Diablo has performed unusually well, blooming early and long in northern gardens.

The **George W. Park Seed Co. Inc.,** Greenwood, S.C. 29646, issues perhaps the largest of all seed catalogs. One might easily spend several winter evenings reading and planning from this one. New varieties featured in 1974 include Beverly Bells rehmannia, Huckabuc impatiens, Red Wheels marigold, Paramount pansies, Filigree F_1 hybrid petunia, Piccolo sunflower, White Wings thunbergia and Brightside miniature rose, which has brilliant orange-red flowers on 12-inch plants. Of special value in the Park catalog is the comprehensive index, which also includes a veritable encyclopedia of gardening knowledge condensed into a code system for each listing. There are also several pages devoted to fluorescent equipment for gardening without natural light, along with guidance in starting seeds with milled sphagnum moss and other sterile media.

The catalog of **Rayner Brothers,** Salisbury, Md. 21801, gives complete growing instructions and cultural practices for strawberries and blueberries. In these colorful pages you'll find some 30 virus-free strawberries, including the new sensation, Guardian. There are 11 different blueberries listed, along with hybrid asparagus, rhubarb, raspberries, fruit and nut trees and evergreen seedlings—i establish a hedge or perhaps noise-buffing windbreak.

Seedway Inc., Hall, N.Y. 14463, is a new name for a old firm, known for some 5 years as Robson. The main em phasis is on vegetable seeds but favorite flowers are als listed. Perhaps most unusua in the catalog is the vegetabl spaghetti, really a member o the squash family that, whe cooked, resembles spaghet and can be eaten the same way Now I want to know if Weigh Watchers has given it the ap proved "Legal" label. . . .

R. H. Shumway Seedsman Rockford, Ill. 61101, has bee sending out its tabloid-siz catalog for over a hundre years. I've been a reader fo the last 30, and at a glance appears—rather reassuringly, must say—not to have change at all. All the charming ol woodcuts are there, but o closer reading, I find that th listings include many brand new, improved varieties. I you've space for only a sma vegetable garden, check out th page of midget vegetables. Fo variety, try the Royalty bus bean, which produces purpl pods about 51 days from sow ing. Interlaken is a seedless white grape that ripens in ear ly August and survives temper atures to 20° below zero.

If you like fresh fruit, a few minutes spent reading the cata log of **Stark Brothers,** Louisiana Mo. 63353, is guaranteed t bring on a terrible fit of hunger There are all kinds of fruit bearing plants, including hardy nut trees. The suggested plant ing plans for various kinds o fruit trees are especially help ful. It takes a plot only 10 by 2 feet to accommodate six dwar fruit trees. Varieties in the cat alog are keyed to a hardines zone map so you can select those most likely to succeed i your own local climate.

The catalog of **Star Roses,** West Grove, Pa. 19390, offers all kinds of roses, but there are also other valuable landscape plants. New for 1974 are two new hollies, Blue Princess and Blue Angel, both hybrids of *Ilex* x *meserveae* created by a home gardener, Mrs. Kathleen Me serve. Both hybrids are char acterized by unusual hardiness in combination with vigorous growth and dark, glossy leaves and a real abundance of bril liant red berries.

Stern's Nurseries Inc., Ge neva, N.Y. 14456, is this year featuring two nearly wild flowers —common daylilies and tiger lilies—at reasonable prices for naturalizing. Widely distributed

rs such as these—folk s, as it were—are not al- obtainable commercially. ou don't know someone l share his supply, it isn't ble to get them.) If you're ng tomatoes, try Stern's al tomato fertilizer.

kes Seeds Inc., Box 548, lo, N.Y. 14240, is- a thick, digest-size g styled after those ut by English seed es. There are many ables listed here es- lly for cold climates offer relatively short ng seasons.

ses of Yesterday and ', the catalog of **Til- 's,** Brown's Valley Watsonville, Calif. 5, has long been a tor's item. I don't that I've ever had courage to simply out last year's cata- t either goes on my helf or I give it to one who's interested es. Patricia Stemler writes, "In 1969 ceived budwood of old varieties from aham Stuart Thomas ningdale Nurseries, nd. After testing and ntine, we will be of- the first of these es this season. They *osa macrantha, R.* Dupontii, Comte de ord, Camaieux and aie de l'Hay."

Ness Water Gar- 2460 N. Euclid Ave., d, Calif. 91786, has tropical water-lily. ina, one of the few class of medium and is compact for small pools, ong growing with a season. The flower is purple-blue with ense yellow center. e first time in 12 Van Ness will again n ornamental sweet that grows beauti- s a house plant.

catalog of **Wayside s,** Mentor, Ohio , is truly a garden ok, filled with color tions, all kinds of l tips and descrip- of trees, shrubs, and perennial flow- The catalog costs fundable with the der.) New varieties d in 1974 include s of gentian, lyth- yracantha, heuche- rennial candytuft, ain-ash, penstemon otentilla. There is page of unusual corative ornament- ses for border ac- cents or unusual patio plantings.

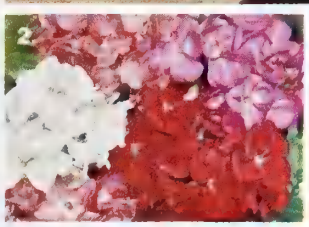
The brochure issued by **West- ern Maine Forest Nursery Co.,** Fryeburg, Maine 04037, lists 17 different evergreens, along with concise descriptions, rec- ommendations of where to plant and cultural requirements. These are all young evergreens.

Instead of a catalog, **White Flower Farm,** Litchfield, Conn. 06759, publishes a textbook of sage advice, worth far more than the $3 charge made for it (returnable with your first order of $15 or more). Of special note this year are the Blackmore and Langdon exhibition type tuber- ous begonias propagated from cuttings of outstanding seed lings. These are superb per formers at prices more reason able than those commanded by named hybrids. Also, for the first time in this country, there are cutting-propagated plants of B&L hybrid delphiniums. ■

Burpee's New 1974 Garden Catalog-Free

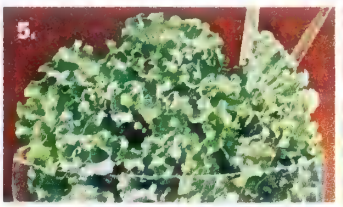
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1. New Red Seven Star Marigold—rich reddish-scarlet flowers, overlaid with gold. Starts flowering six weeks from seed with 2¾ to 3½ in. flowers on 14 in. high plants. Continues to bloom until heavy frost. A dazzling display of color all season long.

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3. New Salvia Red Blazer—brilliant scarlet-red spikes with deep-green foliage on neat 13 in. high plants. Closely set flowers bloom from early summer until frost.

4. Burpee's VF Hybrid Tomato—disease resistant—high-yield medium-large fruit with thick walls, meaty interiors and blemish-free exteriors. 72 days to harvest.

5. Green Ice Lettuce—U. S. Pl. Var. Cert. #7100001—crisp texture—slow to go to seed. Beautiful dark-green color makes salads look extra hearty. 45 days to harvest.

6. New Greensleeves Bush Snap BeanⓅ fast-growing, high-yield plants provide dark-green smooth beans with excellent flavor. Easy to freeze or can, looks and tastes as good in January as July. 56 days to harvest.

Ⓟ Denotes that protection has been applied for under the U.S. Plant Variety Protection Act.



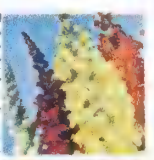
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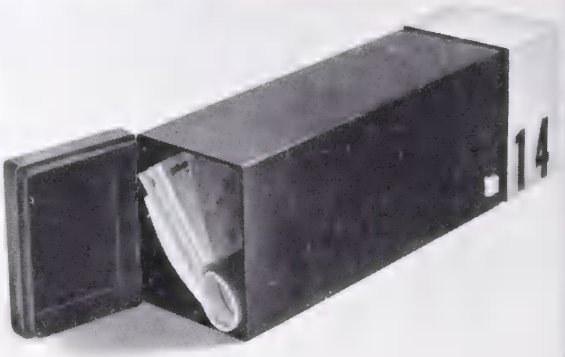
NEW





By MARY BOWDEN □ *Pyrex "Wine Country Decanters" (below), wood stoppers: pint, $2.50; quart, $3; two-quart, $4. Corning Glass.*

Home Steader's Milk Can Spice Set (above) has tiny aluminum cans on wood rack 12½ by 11½ by 3 inches deep. Hang on wall or set on counter. Cans shake/pour and have screw lids. Set, $6. National Silver Co. Mail box (right) of extruded aluminum in satin black finish with cube light; 16½ by 5 by 4 inches; four numbers are included. "Postlume," with bell and light, $39.80. Exterior Systems.





Brightly printed vinyl-coated aprons (left) reproduce ads for Sunlight Soap, Colman's Mustard and Martini & Rossi. Definitely sized for men, aprons are 28 by 21½ inches. IDG vinyl aprons, $7.50 each. Available at The Pottery Barn 231 10th Ave., New York City 10011. The handy pan (below) has no favorites: Its handle fits either hand and makes pouring a snap for left-handers. It's made of stainless steel, has two nondrip spouts, in one-quart size. Ekco Flint Handy Pan, $6.





Black Plexiglas clock has no moving parts; illuminated digital readout is accurate to three seconds. Nine-inch Computa Table Clock, $165. By Electro Research Inc. Georg Jensen, 601 Madison Ave., New York City 10022.

THREE PHOTOGRAPHS: PAUL JACOBSEN

NEW



READ HARPER'S BAZAAR Because Harper's Bazaar is more than a reporter of fashion—it creates fashion—our editors will show you how to keep your wardrobe months ahead of the fashion trends; make you aware of clothes that will highlight and complement your natural beauty.

Because Bazaar is more than a fashion magazine—it's people, it's events, too! It's for the fashionable, intelligent, involved woman.

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(Fill in and mail the order card today.) **Good for 20 days only.**

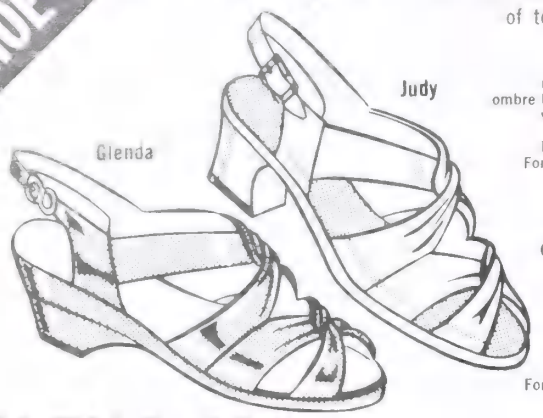
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Known Round the World For Quality Shoes

SIZES 2-13 AAAAAA TO EEEEE

Latest fashions for every occasion. Luxurious comfort. Send for catalog now. Complete description of hundreds of top quality shoes.

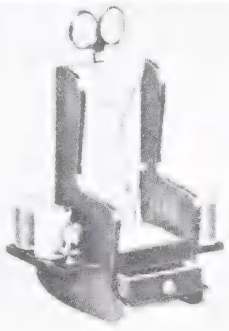


Judy—Blue to royal, Bone-to-brown ombre kid. Black, navy blue white, brown kid and multi-color pastel kid. Sizes 2½ to 12. For Widths AAAA to EE. 2½ to 10 **24.95** 10½ to 12 **25.95**

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$1.00 postage for 1st pair. 25¢ each additional pair

SOLBY BAYES
45 Winter Street (Dept. HB) Boston, Mass. 02108



—A beautiful Accessory—
Colonial Sewing Rocker

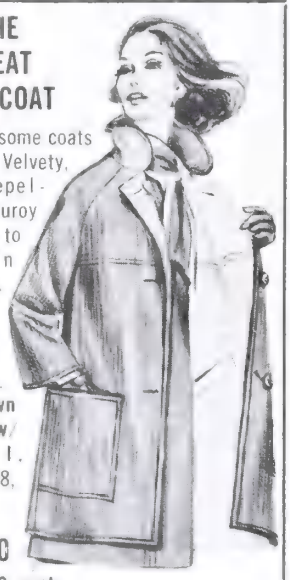
Beautifully upholstered, all wooden sewing rocker is patterned after antique early colonial rocking chair. Has 4 spindles for your threads and thimble. Has built-in holder for your scissors in the back. Comes with pull-out drawer for buttons, snaps, etc. Upholstered seat acts as your pin cushion. Stands 6¼x5¼"

Order now . . . **Only $3.50 ppd.**

Free Catalogue—Order your gifts now. Money back Guarantee

ARTCRAFTS HB-01
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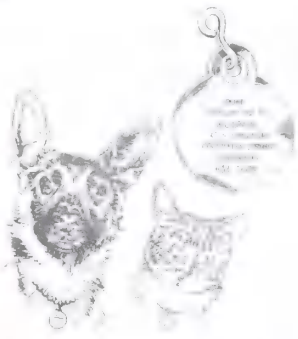
Two handsome coats in one. Velvety, water-repellent Corduroy reverses to a Poplin raincoat. Roomy raglan sleeves & pockets. **Gold, Brown or Green w/ Natural.** Sizes 8-18, 36-44

$28.00

Add $1.00 post.

$10 deposit for COD Satisf. Guar.

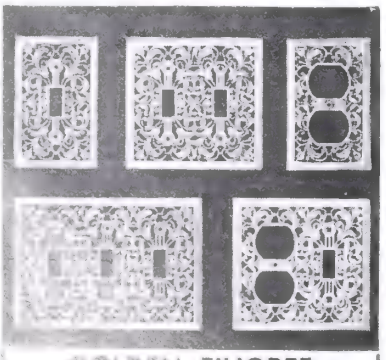
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Tucson, Arizona 85716



LIFE LONG ID TAG FOR PETS

Don't worry about your dog or cat getting lost. This Identification Tag has all the necessary information for his safe return – pet's name, your name, address and phone number – all embossed free. Lifetime polished stainless steel, complete with collar hook. **$1.00** ppd. Your order will be sent by FAST FIRST CLASS MAIL at no extra charge!

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Dept. 113, 2842 E. Serendipity Cr.
Colorado Springs, Colorado 80917



GOLDEN FILIGREE SWITCHPLATES

Add a touch of [illegible] to your home at little cost. [illegible] switchplates. Brass-plated, [illegible]. Each, screws included. Also [illegible] black. Allow 3 weeks for delivery.

[illegible] ..... $1.00 each
3 for $2.95
[illegible] ..... $1.50 each
TWIN [illegible] ..... $1.25 each
TRIPLE [illegible] ..... $2.95 each
COMBINATION [illegible] ..... $1.75 each
QUADRUPLE [illegible] ..... $3.95 each
PLATE [illegible] & HANDLING
P.O. Box [illegible] No COD's

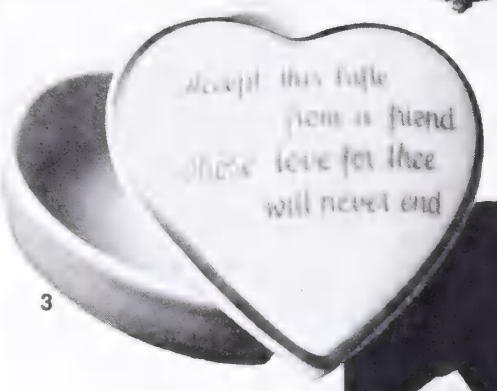
THE [illegible] TOUCH
12-B Water St., [illegible] Manor, Pa. 19010



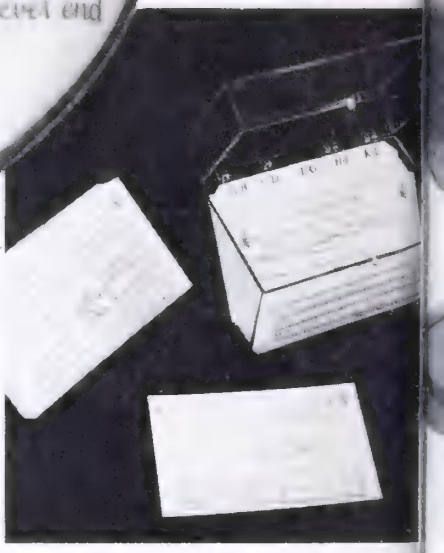
1



2



3



4

Enclose check or money order. Please add sales tax where it applies. Include Zip Code. Merchandise, except personalized items, may be returned for refund to shops involved if not satisfactory.

Happy Window Shopping!

1 Hanging Vase is exquisitely handcrafted of heat-resistant clear glass 6" diam. 8" high, it comes with 3 sections of 8" chain & rings for spectacular effects with blossoms or greenery. Weighs 1lb. $10 ppd. Vitro Dynamics, Inc., 114 Beach St., Rockaway, NJ 07866

2 French Mailbox with relief of nymph & child is a reproduction of a European antique. 14x23" latched front in cast aluminum finished in white bone, black, pewter or verde green. Rear wood mail container, 12x8x4"D. $35, $1.50 post. The Patio, HB1, 550 Powell, San Francisco, CA 94108

3 "Accept This Trifle From A Friend, Whose love for thee will never end" is the pretty sentiment on this glazed white china heart box with gold trim. It will hold a token Valentine gift, a birthday remembrance. From W. Germany, 1⅛" deep. $2.75 ea., $5.25, two. Ppd. Downs, Dept. 1101, Evanston, IL 60204

4 Get Organized in '74. Lucite-look file box holds a 10 year record of Christmas cards sent & received. You get 75 3x5" file cards printed in green on white, 10 index cards and file box. $2.50 complete. 100 refill file cards, $1.50. Ppd. Bruce Bolind, HB1, Boulder, CO 80302

SHOPPING

with Peggy Ryan



5



6



7

8

5 Lilly's Garden Catalogue is filled with earthy delights for the greening of the American home. Terra cotta planters, pre-genius vases, terrariums, etc. Green-thumb books, hanging planters, indoor garden tools & MORE. Send 25¢ to Lilly's Garden, B14, 510 S. Fulton, Mount Vernon, NY 10550.

6 Denim Business Suit. Lined jacket has 6 inside pockets, white stitching. Pants with flared bottoms & angle pockets. Deep blue denim or camel tan. Even sizes 36-42 short, 36-46 reg., 38-46 long. (Pants shipped with unfinished bottoms.) $49.95. $1 post. Lew Magram, 3, 630 Seventh Ave., New York 10019.

7 Mushroom Terrarium Kit includes terrarium parts, cultured growing medium, instructions. Several weeks of mushroom production guaranteed for locations in which temperatures do not exceed 70°. Refills available. $14.95 ppd. The Mushroom House, Box 877, Wilmington, California 90744.

8 Storm Warm Boots are toasty as a blanket, neat as a glove. Suede water-repellent uppers. Dylon mouton & leather trim, non-skid crepe rubber soles. Worn over all shoes. Black or brown. Sizes 4-10 (give shoe size). $24 plus $1.25 post. The Talbots, Dept. WT, Hingham, MA 02043.



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A Craftsmen Creation • Easy Care. Wash and Hang. Never Iron. Each panel 44" wide.

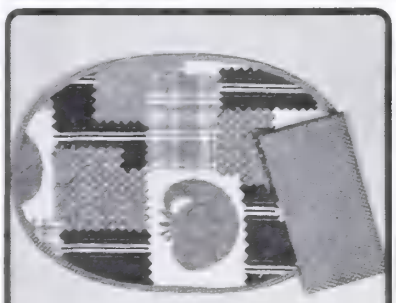
63" lg. $9.50; 72" $10.50; 81" $12.50; 90" $13.50.

This Curtain gets more beautiful after each washing. Curtain Catalog 95¢

Empress



Hildegarde's FLAT CANOPY MADE TO ORDER
1-74 HB 597 Farmington Ave., Hartford, Conn. 06105



COUNTRY FRESH

Brighten your table with these reversible quilted placemats and colorful napkins. Placemats are red, white, and blue patchwork print. Napkins and reverse side of mats are red with white dots. Machine washable, no-iron dacron and cotton. Set has 4 mats 18" x 13" and 4 napkins 16½" square. $11.95 plus $1 postage. Money refunded if not delighted. Free catalog.

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The
DUTCH COOKIE PLATE
in Green Strathmore Pattern
made by famous English Pottery — Mason's of Stoke-on-Trent, England . . .
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We think this chair is so pretty that we call her the LOVE LADY! Rubber dacron filled back and seat cushions are zippered; seat cushion reversible. Upholstered in various grades and types of fine fabrics (stripes, solids, prints; cut, antique, crushed and plain velvets; etc.). Specify type and colors desired. H. 30". W. 28½". **$144.00** as shown, in your fabric $99.50—send 7½ yds. 54". No. C.O.D. express charges collect; satisfaction guaranteed. Send $1.00 for furniture catalogue and fabric samples.

Hunt Galleries, Inc.
2920 N. Center St., HB741, Hickory, N.C. 28601

Butcher Block

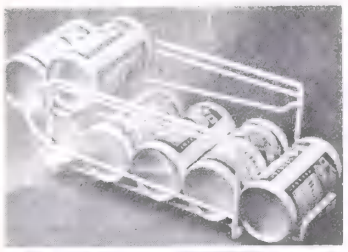


34" high work table
36" x 24", $109.50
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60" x 30", $154.00
or choose 30" dining height table at same prices.
Locking Shepherd Casters, $25.00 additional

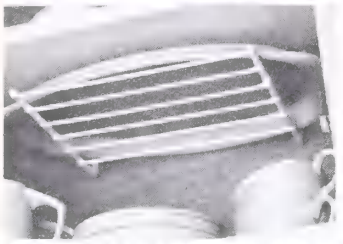
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butcher block & more
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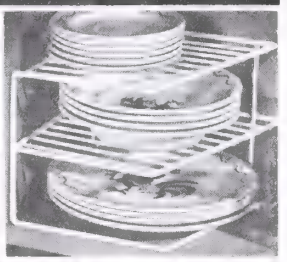






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Clever racks add storage, organize your cabinets and closets, put that unused space to work! All made of sturdy steel wire, cushion-coated with wipe-clean white vinyl.



BEVERAGE CAN RACK (top left) saves refrigerator space—tilted design hands cans right to you! Load it at top front—remove a can at bottom and another rolls into place! 5½x15¼x5¼" high, holds 10 cans. #5790—$2.69. 2 for $4.98.

UNDERSHELF RACK (top right) clips onto a shelf, adds an extra shelf anywhere—in pantry, linen closet, clothes closet. Huge savings when you buy two! 18x9¼x4½". #5006—$3.98. 2 for $6.98.

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Please add 50¢ post. & hdlg. . . . N. Y. residents add applicable taxes

The Country Gourmet Inc. Dept. B1, 512 S. Fulton Ave., Mt. Vernon, N.Y. 10550



HANDY SWISS GRATER

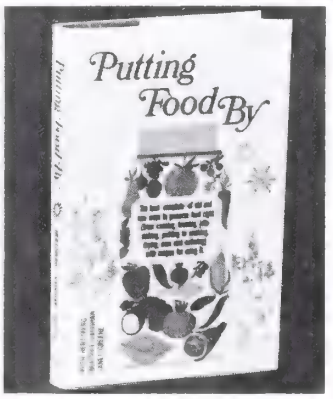
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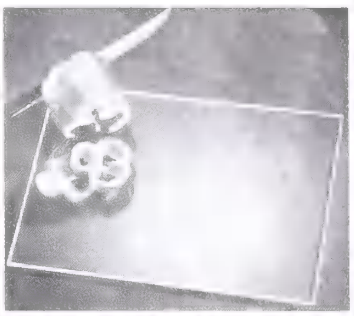


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Quality Gift Catalog . . . 25¢

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INVISIBLE CUTTING BOARD



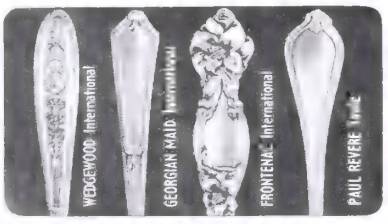
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Can't see it? Well, it's there . . . taking those chops and slices and cuts while saving your table or counter top. Acts as a protective surface, yet crystal clear Lucite lets pretty formica or table cloth colors and patterns show through. Unbreakable, heat resistant . . . and so unobtrusive, no need to hide it when not in use.

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COLONIAL GARDEN Kitchens
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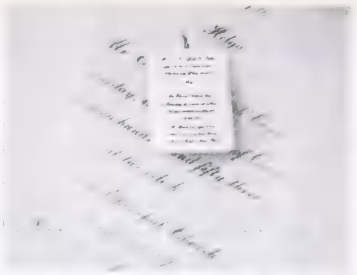
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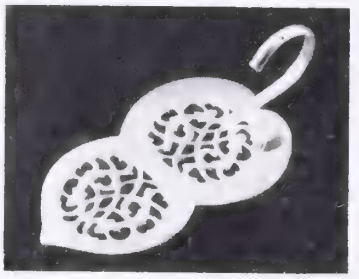
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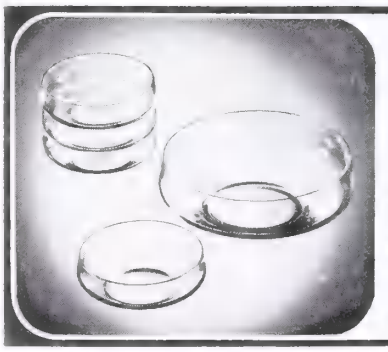
It's A Gem! Put your best foot f ward in a bright & shiny fashi For entertaining or going casu beautifully grained leather sho sparkle with multi-color "jewel metallic braid. Gold, silver, bla or white 1" heel. Narrow, mediu or wide widths. Sizes 4-10, $14.9 Sizes 10½-12, $15.95. Add 7 post. Sofwear Shoes, HB1, 17 Main, Houston, TX 77002



1973 Limited Editicn Christm Rose plaque in bas relief conve the message "Peace On Ear Good Will Toward Men". Inspir tional Yuletide greeting han crafted, handpainted and superb detailed by Crown Staffordshire fine bone china 7½" diam. $27.5 $1 insured mail. Hildegarde's, H 1, 597 Farmington Ave., Hartfor Connecticut 06105



Dine On Mushrooms with the inviting placemats on your tab and enjoy their fashion flavor every meal. Colorful varieties a printed on home-spun-type line Pretty enough to frame as wa hangings. Backgrounds: old go or navy. 18"x12". $1.50 ea.; 4 f $5.65 ppd. Send 25¢ for catalo Clymers, Dept. HB-01, Chestnut S Nashua, NH 03060



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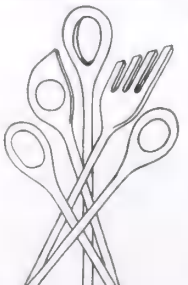
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Superbly thin-blown bowls show off colorful salads, desserts, fruits or ice cream. Use as finger bowls with a leaf of lemon verbena. Graceful enough for the most distinguished dinner table, versatile enough for morning cereal. 5" dia.; stack neatly. Set of 4. Matching Serving Bowl,
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Recipes you will use over and over throughout the year.
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New program shows you how to turn your love of decorating into an exciting, rewarding career... in a few months!

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Right now, this creativity shows in your own home, and it truly reflects *you*. It is revealed by the pleasure you get out of decorating—of choosing the "just right" color scheme, wall covering, carpeting, or drapes. It shows in the glow you feel when guests compliment you on your home and the way you've arranged it.

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Get Paid for Doing What You Love to do . . . as a Trained Interior Decorator!

Interior decorating can be a fabulous field for someone who wants to express themselves and make money doing it. It's a field where you're paid—and paid well—for doing something you love to do!

And it's a *growing* field! Interior decorators are in demand today more than ever—because the decorator's practice is no longer limited to the homes of the rich.

Not only do interior decorators have their own shops but they are desperately needed and wanted by hotels, motels, furniture stores, paint and wall-covering establishments, institutions, and architects, designers and builders of homes and many other businesses. You'll find there is an endless demand for your services as a trained interior decorator.

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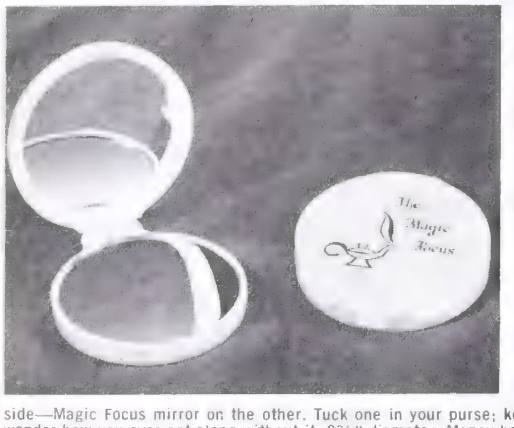
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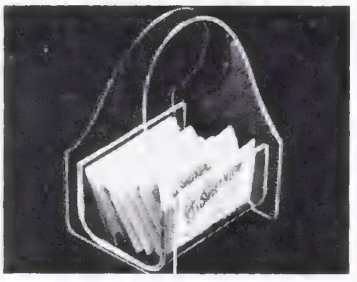


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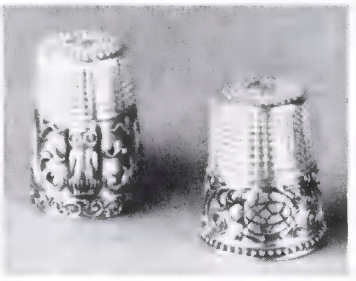
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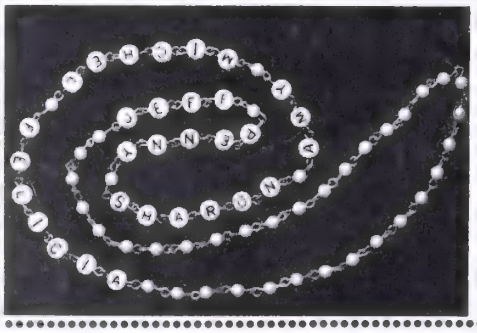
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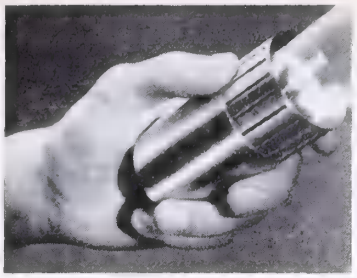
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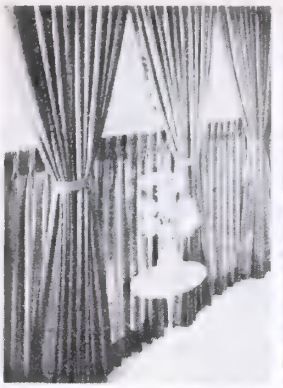
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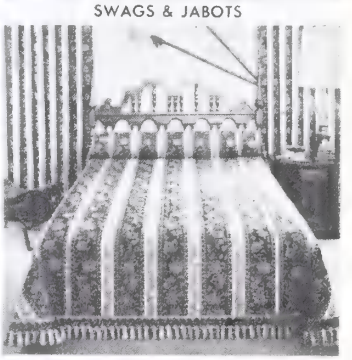
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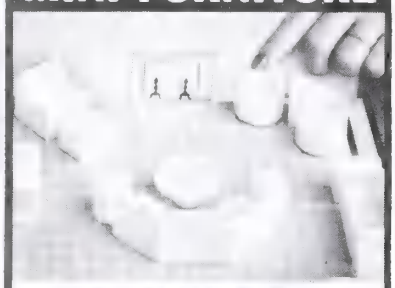
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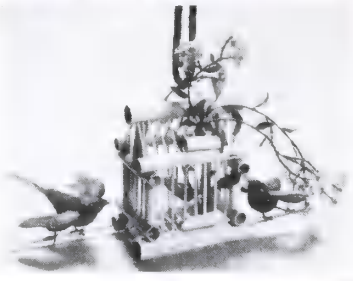
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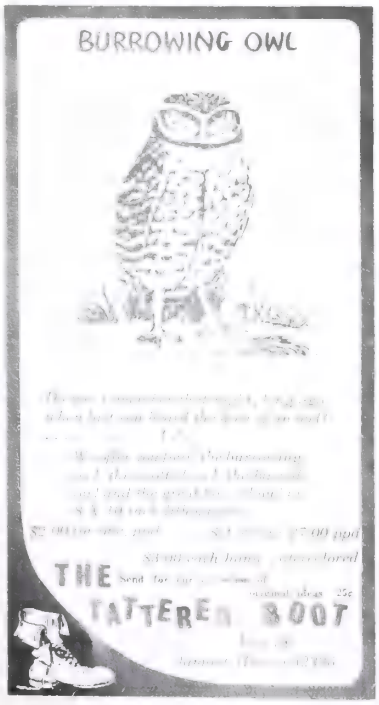
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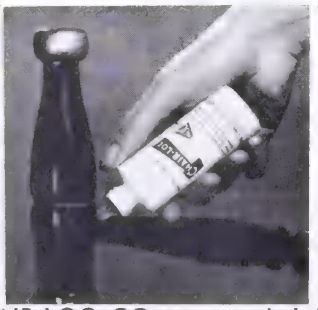


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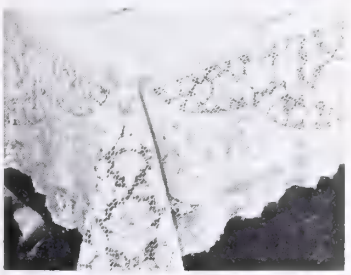
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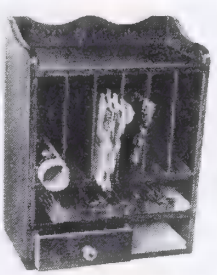
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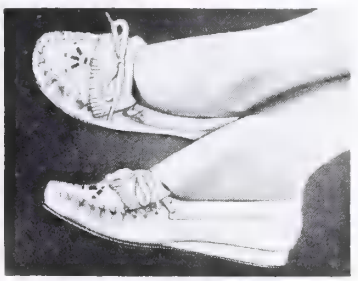
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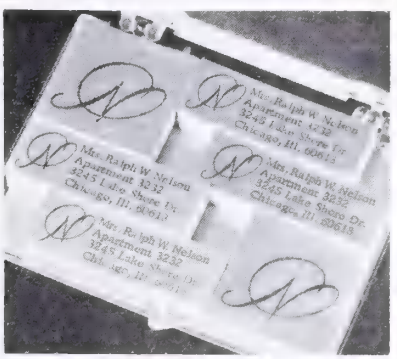
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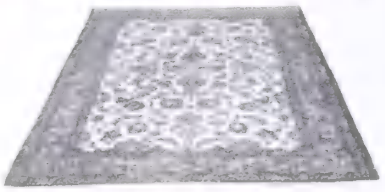


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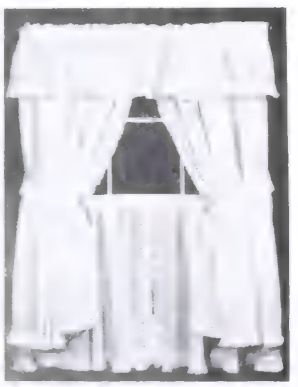
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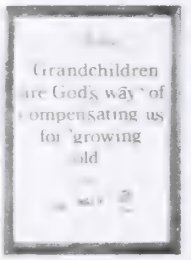
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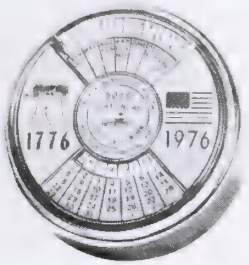
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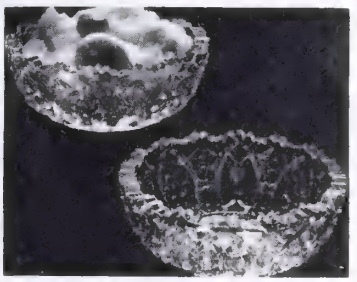
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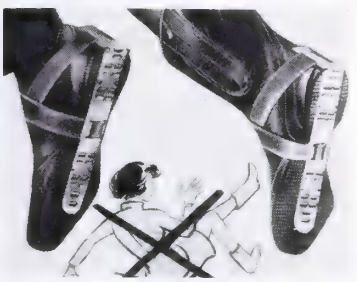
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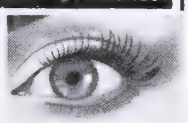
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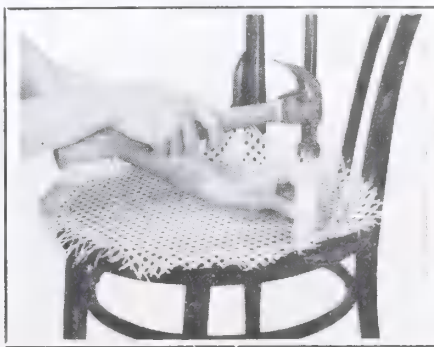
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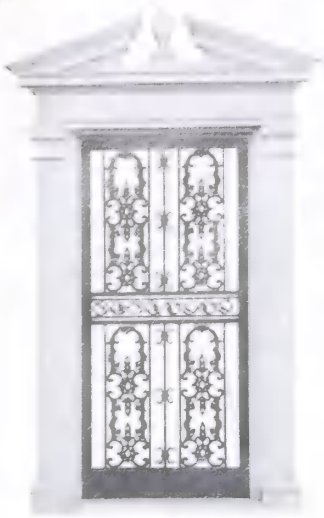
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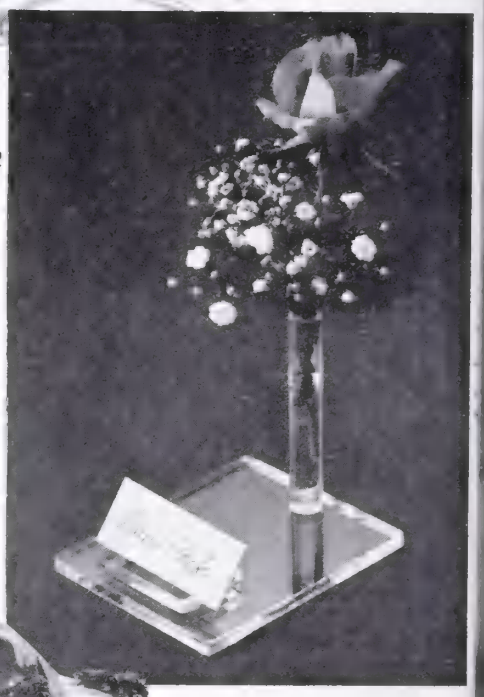
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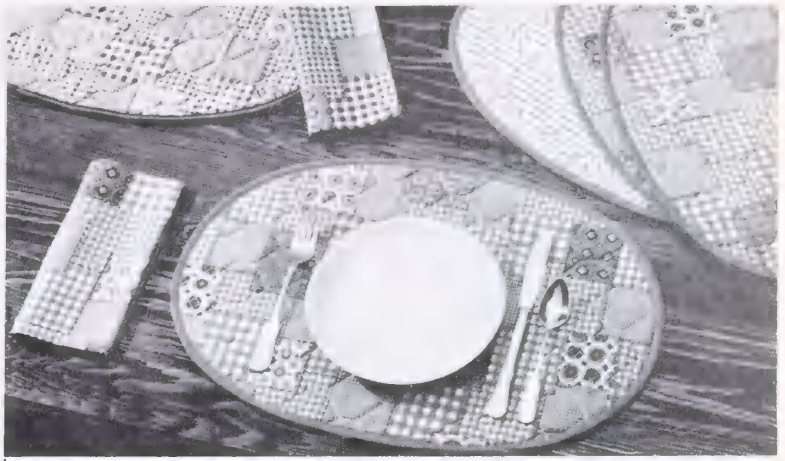
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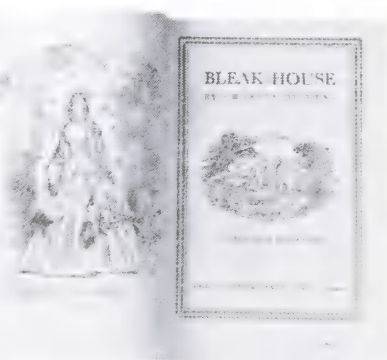
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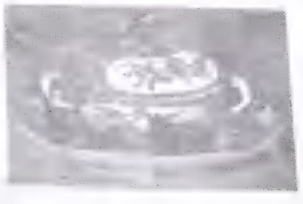


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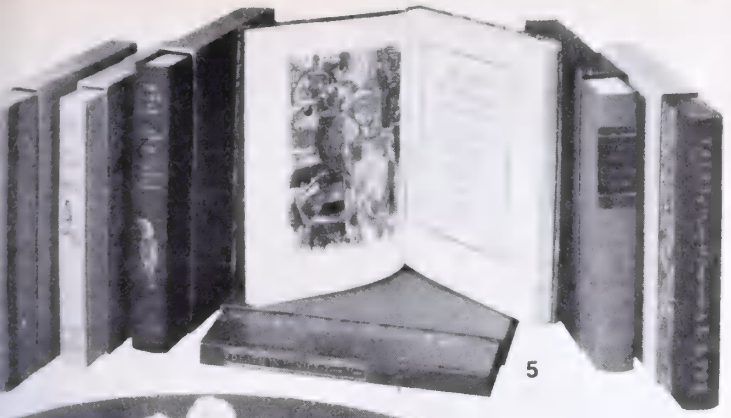
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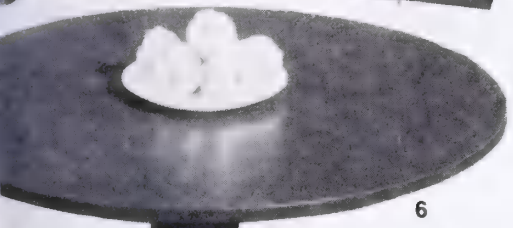
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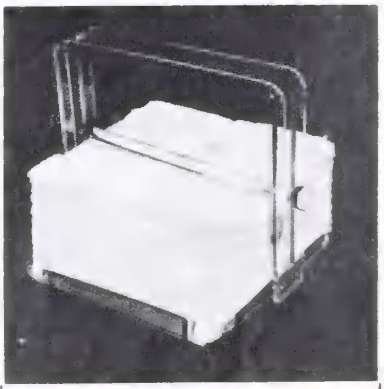


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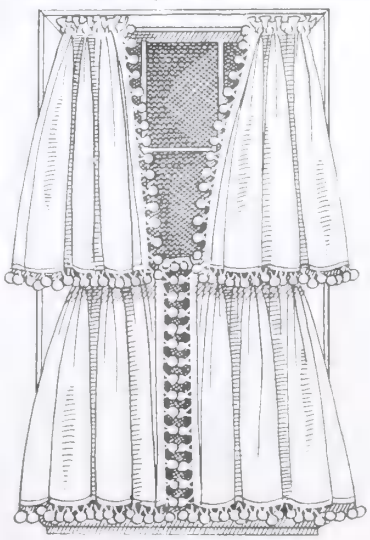
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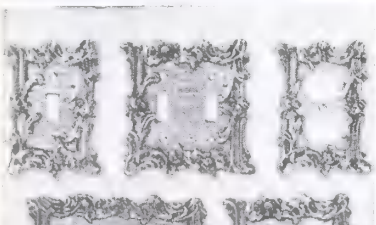
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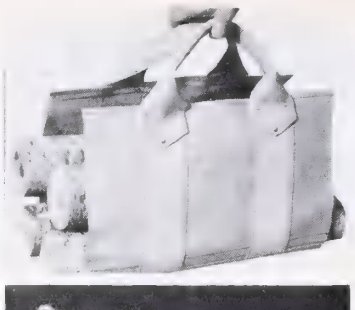
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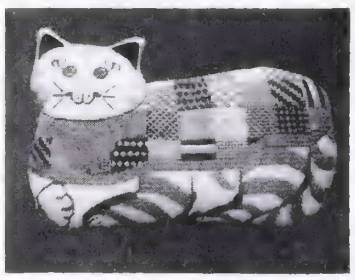
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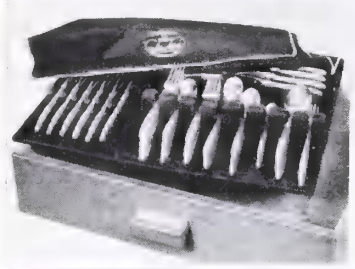
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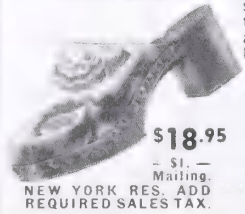
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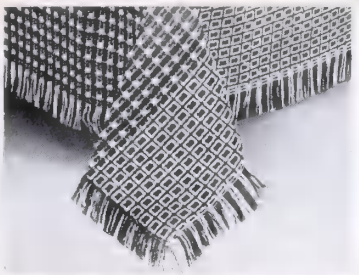
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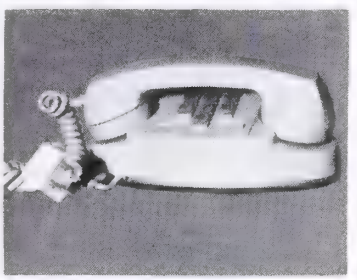
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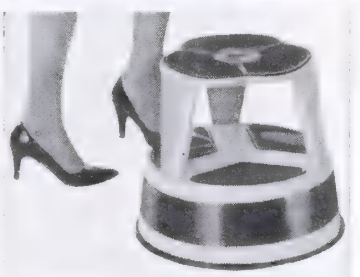
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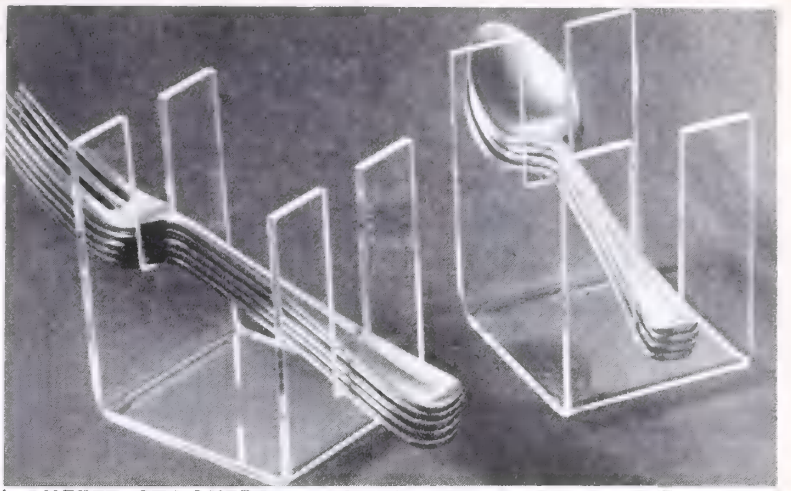


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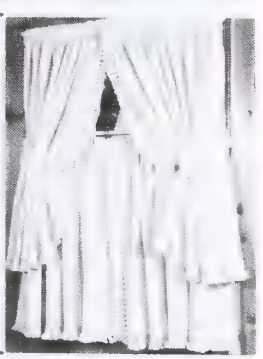
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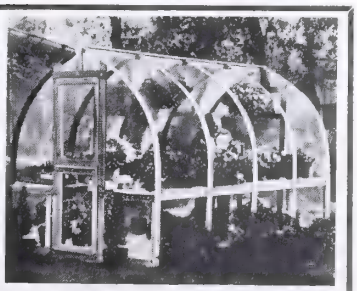
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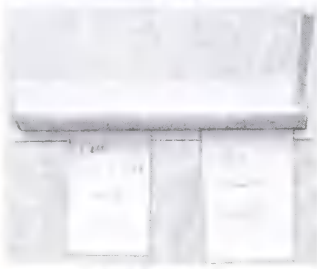
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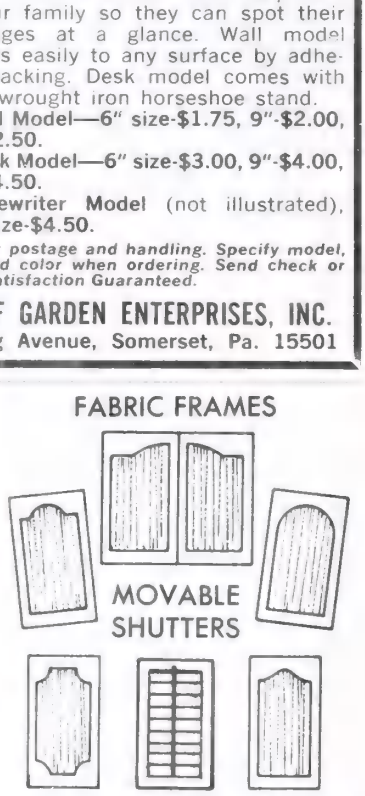
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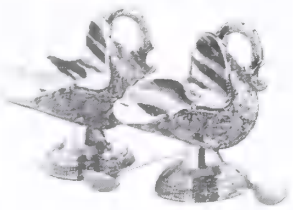
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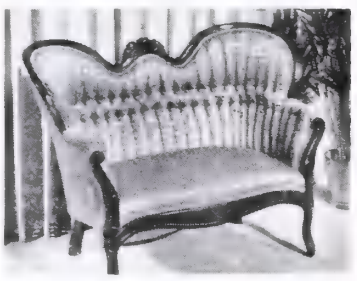
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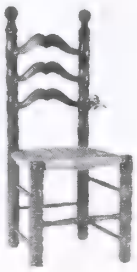
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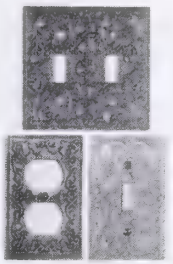
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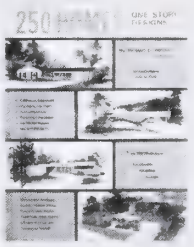
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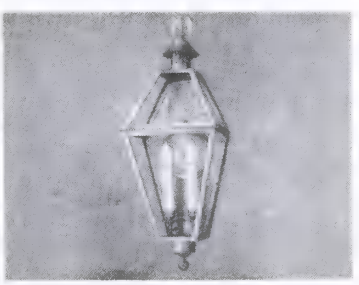
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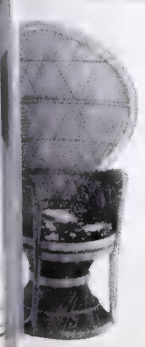


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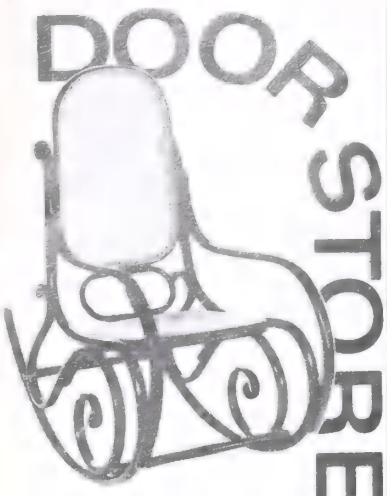


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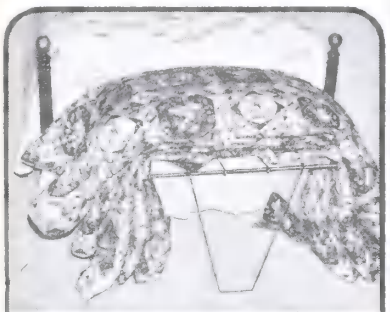
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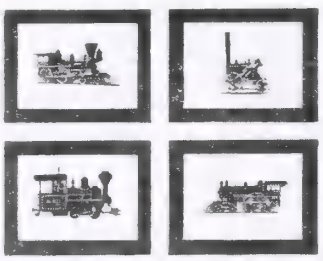
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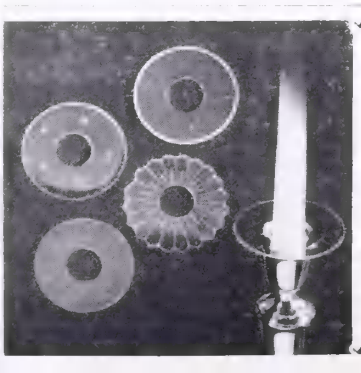
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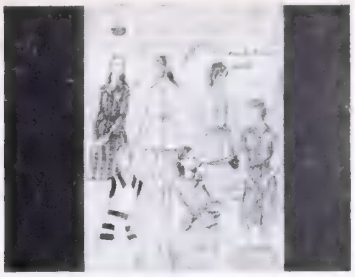
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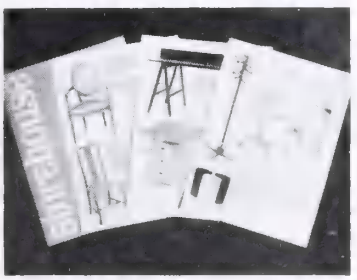
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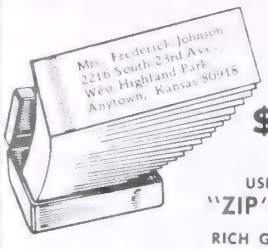
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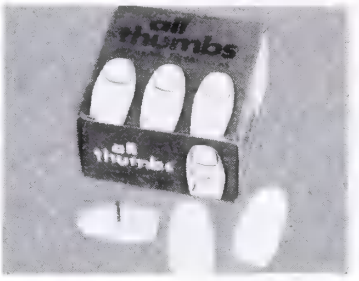
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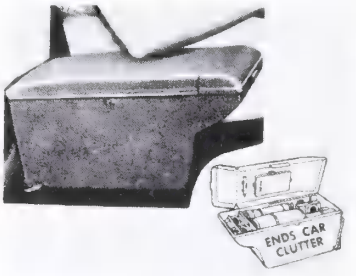
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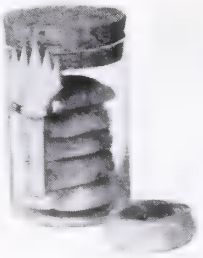
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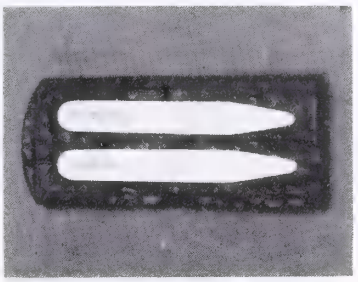
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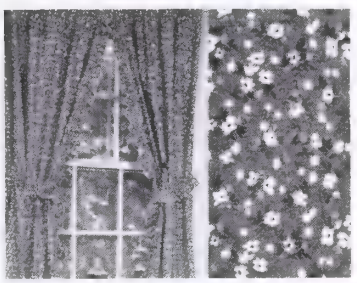
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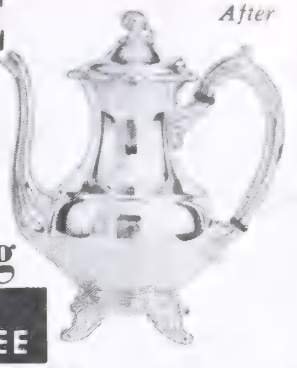
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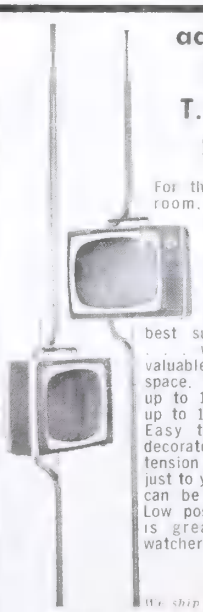
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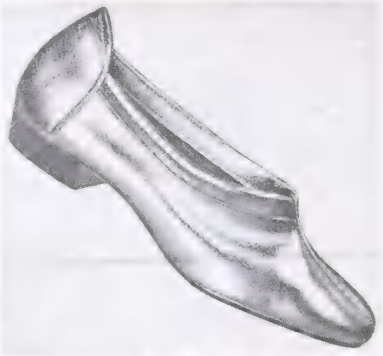
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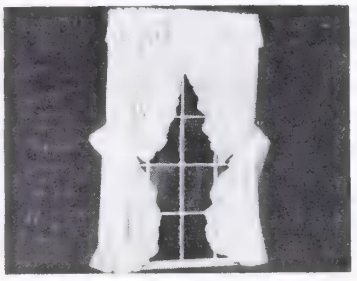
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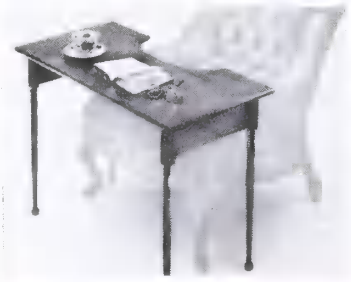
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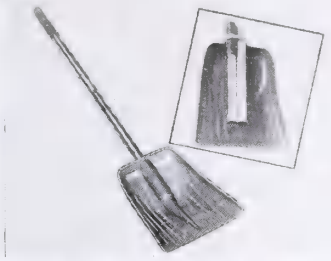
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PIPER BRACE CO., Dept. HB-14FD 811 Wyandotte St., Kansas City, Mo. 64

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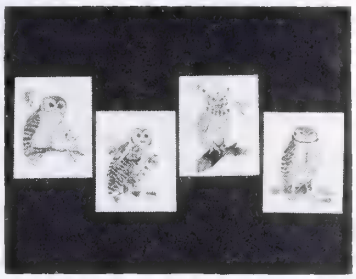
way Trouble Shovel. Any who's been stuck in the knows what a lifesaver this can be! Sturdy stickproof guaranteed to withstand ro temperatures. 25" rust- aluminum handle folds to a 4" to slip under car seat or unk. 1¼ lbs. $5.98 ppd. Kimball, 33 Algoma Blvd., sh, WI 54901



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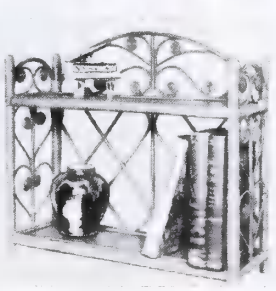
thographs look remarkably on your wall whether you them singly or en masse. Owl, Great Horned Owl, d Owl, Burrowing Owl cap- by talented artist Rick Rice. white, 8" x 10" lithographs vy paper. $2 each, set of 4 nd watercolored $3 each. Catalog 25¢. The Tattered HB-1, Lamont, FL 32336



And Stole Set will keep ead and shoulders in the picture. The flattering soft jersey turban stretches to ry headsize. Warm, match- nged stole is a generous ng, 10" wide. The perfect wrap-up a winter ward- White, black, red, kelly, The set, $12.95 ppd. ssimo Originals, P. O. Box H, Los Angeles, CA 90069



Wicker Wall Shelf has an look. Two wooden s hold jars and bottles in ath, knick-knacks in any 18 x 6½ x15"H. comes "au lle" for $10.95 plus $2 post. for parrot green, pineapple bittersweet, blue, azalea, or white. Fran's Basket Rte. 10, HB-1, Succasunna, 376



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Now anyone can restore his favorite antique and heirloom chairs easily and inexpensively with a NEWELL CANING KIT. Tools, natural cane, and "easy-to-follow" instructions, all postpaid for only $3.00. (Extra cane $1.50 per chair-lot.)

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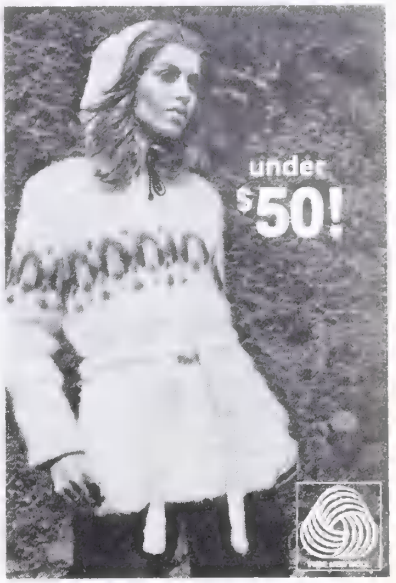
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add $1 postage per planter.

Catalog $1; free with order

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Dept. HB14
San Francisco, 94108

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Size and quantity ____Small ____Medium ____Large

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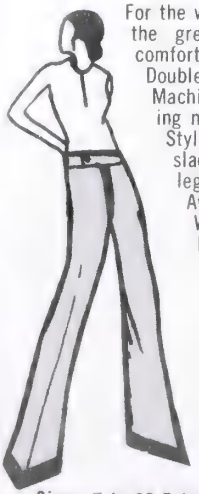
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For the woman on the go, the great approach to comfort. Easy care in Double Knit Polyester. Machine wash-no ironing needed.

Stylish high-waisted slacks with flair legs and cuffs.

Available colors: White, Black, Brown, Green, Pink, Red, Yellow, Navy, Beige, Purple & Grey.

Also available in Prints same colors as above, with white combination.

Sizes: 5 to 20 Price $17.00 Pd.
Money back guaranteed.

DELLER HOUSE
Box 740 Dept. HB 4
Miami, Florida 33142

NEEDLEWOR



SIAMESE CATS TO NEEDLEPOINT

You work both the design and background of this delightful needlepoint scene. Made for us in Denmark, the kit includes design on white double mesh canvas, tapestry yarn to work design, pale blue background yarn, needle and instructions. Finished size: 12" x 12". Only **$10.95** plus 75¢ pstg.

Send 25¢ for next 3 issues of our Needlecraft Catalog. Each features, in full color, a tasteful selection of more than 250 exciting embroidery and needlepoint projects you can make for yourself or for gifts.

The Stitchery Dept. HB201A, 204 Worcester Turnpike, Wellesley Hills, Mass. 02181

Visit Our Retail Showroom Open Weekdays Monday Thru Friday



Floral Wreath

Our beautiful all cross stitch 15" crewel pillow kit design of colorful roses and tulips is very special. Vibrant reds, blues, greens and a touch of gold enhance this stunning pattern. Kit includes stamped homespun design, pillow back, crewel yarn, cording, zipper, needle & instructions.

$5.95 plus 60¢ postage. (Mass. Res. add 3% tax) No C.O.D.'s.

FREE needlework bag with every order. Send 25¢ for colorful 24 page catalog.

The World of **Stitch 'n Knit**

Dept. HB014, Box 709, Framingham, Mass. 01701



BEAUTIFUL WILDFLOWERS bloom in cross-stitch. Complete sampler kit includes stamped natural Belgian linen, vibrant colored wool, and clear instructions.

No. 2 Violet Kit (shown)	$1.75
No. 3 Wild Strawberry Kit	$1.75
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No. 6 Forget-me-not Kit	$1.75
No. 7 Dandelion Kit	$1.75
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BE CREATIVE!



A purse is necessary--but this versatile needlepoint Bird and Owl Tote is so much more! It's an accessory you'll be proud to wear and show off. The red birds and brown owls are stunning against the white background. Kit to complete this 12" x 9" x 3" tote includes plastic canvas squares (never needs blocking!), wool and acrylic yarns, needle, bag handles and complete instructions. $9.95 + 50¢ postage.

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P. O. Box 575, Champaign, IL 61820

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Color Needlecraft Catalog



Pin Cushions To Stitch

Needlepoint a batch of perfect pincushions. Great fun and great gifts at pin money prices. Handpainted front and back of canvas—cherries, strawberries, mushrooms, anemone, daisy, owl, frog, mouse, butterfly, ladybug, snail, turtle. With Persian yarn, needle, instructions. $4.50 each, three for $12.00 ppd.

KRICK KITS® Dept. HB741

31 N. Brentwood Blvd.

St. Louis, Missouri 63105

Needlepoint Catalog $2.00



1 Needle-Paint A Sunflower. Kit incl. Swedish design on #12 mesh canvas, imported wool yarn in brown, yellow, orange & green, 16" sq. mounting panel covered in textured fabric. Order #1172/07. $33.95 plus $1.50 post. Send $2 (refundable with $25 order) for 36-page embroidery catalog of exquisite Swedish designs. Skön Embroideries, 55 Lambert Lane, BE-1, New Rochelle, NY 10804

2 Lovable Rag Doll destined to be the favorite child of a chubby-cheeked cherub. Make it from a kit that contains fabric, yarn, embroidery thread, sewing thread, elastic, bias tape, ribbon plus fun-to-follow, step-by-step directions. Finished doll stands 16" tall. Only $3.98 25¢ post. Mantle Associates Inc, HB-1 581 Fifth Ave , New York 10017

3 A Cornucopia Of Kits in needlep crewel and cross-stitch is in stor you when you send for this FRE page catalog. Over 130 items, in price category, selected to cha beginner, challenge an expert. A pourri of striking ideas for givin getting, for home, school, holidays Write to Needlepoint Shores, Box HB, Wayzata, MN 55391

4 "Moonbathers", an original ne point pattern by famous artist Gi di Sant' Angelo, brilliantly reflects color and excitement of his ima tion. Kit incl. Shades of blue, lave & white Persian Paterna wool, ne design on #10 mono canvas, 18x22". $55 ppd. Catalog 25¢. Wo Stitch 'n Knit, HB503. Box 709. F ingham, MA 01701

ND CRAFTS NEWS



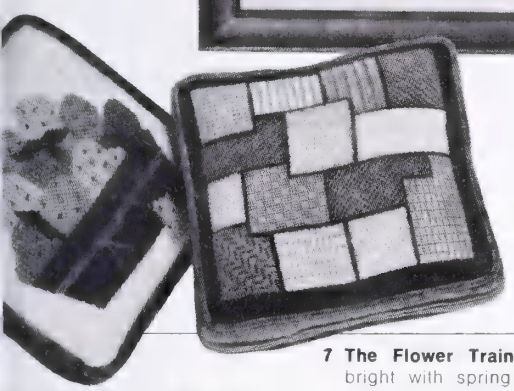
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ir Afghan To Crochet. Kit con- 13 oz. of DuPont orlon acrylic easy cross-stitch embroidery for animal and bird designs, in- ons, 36x44", machine washable. llergenic. Yellow or white, $7.95 5¢ post. The Stitchery, HB-1, 204 ester, Wellesley, MA 02181

Revere's Famous Ride comes to s you stitch the design on this ial footstool. Kit: unpainted wood ons for stool, screws, padding ma- design on beige linen twill, red, brown, grey and yellow virgin crewel yarn, needle, instr. 7"h. $13.50 plus $1 post. Color g 25¢. The Needleworker, HBE-1, 88, Weston, MA 02193

7 The Flower Train conveys a cargo bright with spring to refresh a wall. Stitch the red locomotive & car over-flowing with dozens of white, orange, gold & yellow flowers on rich marigold backing. Kit has all you need: stamped fabric, wool yarns, needle, instr. Fits 12x16" frame. $3.50 plus 50¢ post. The California Craft Guild, HB-1, Box 15300, Santa Ana, CA 92705

8 Pillow Partners. Strawberry Basket: 8 needlepoint stitches, 3 shades of pink on white. 10" sq. $20; 14" $27. Patch 16. 16 different stitches, any 3 colors. 10" sq. $16; 14" sq. $20. All ppd. Kits contain: hand lined canvas, Persian yarn, needle, illustrated instr. Can be color-coordinated. Swatches matched. The Krick Kit Co., HB-1, 31 N. Brentwood, St. Louis, MO 63105

30 SKEINS OF 6-STRAND EMBROIDERY FLOSS IN RAINBOW ARRAY OF COLORS... ONLY **$1.19**



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Please send me the embroidery floss set (or sets) I have indicated below, along with a free copy of your colorful needlecraft catalog.

3028 — Quantity

____ 30 skein sets of color floss @ $1.19 per set ____

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Name ____ (please print clearly)

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Total enclosed ____

Send 25¢ for 144 page

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144 pages of nautical items for the home or office

Send 25¢ for catalog to: **PRESTON'S**

100-W Main St. Wharf, Greenport, N. Y. 11944



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No. 2-101

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The California Craft Guild

Dept. HB-174

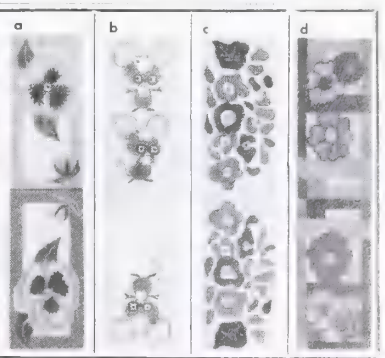
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MAGIC NEEDLE invites you to take your pick of our four lovely eyeglass cases. Style A is 14 count, B is 18 count, and C and D are 12 count. All are beautifully hand-painted on the finest mono canvas and come completely kitted with a needle, Paternayan persian yarn and instructions for two basic stitches and two background stitches. $14.00 each plus 75¢ for postage and handling. (Ill. residents please add 5% state tax). For our new, fully illustrated catalog of over 100 designs please send $1.00.

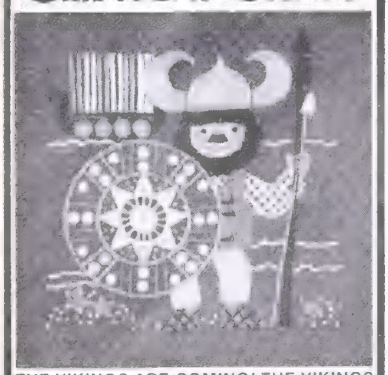
MAGIC NEEDLE

44 Green Bay Road, Winnetka, Illinois 60093



NEEDLEWORK AND CRAFTS NEWS

EMBROIDERIES



THE VIKINGS ARE COMING! THE VIKINGS ARE COMING! Erik lands with shield of gold, yellow, white. White and orange sails on blue linen ground. Needs nothing but basic embroidery stitches. Order #0372. 14" x 14" $19.75 + $1.25 shipping. Send $2 for 36 pg. embroidery catalog. (Refundable on order of $25.)

skön **EMBROIDERIES**
55 Lambert Lane
New Rochelle, N.Y.
10804 Dept. BE 1



Pekinese Pillow

This perky pup will put a smile on your face. Complete needlepoint and crewel kit contains design on #10 canvas, tapestry and crewel yarns in shades of brown, tan, black and white, needle, diagram of stitches and complete instructions. Finishes 15" square knife-edge pillow top. **$11.95** plus $1.00 postage. Mass. residents add 3% sales tax.

Send 25c for beautiful color catalogue of 145 new and unusual kits.

The Needleworker
Dept. HB-1 Box 488, Weston, Mass. 02193

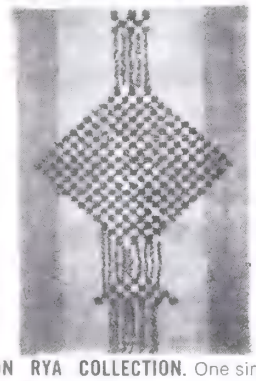


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RYA KITS



SKON RYA COLLECTION. One simple stitch makes these pre-started wool rya wallhanging, rugs or cushions. Kits imported from Sweden feature lustrous rug wools, easy to follow color charts and English instructions. Send $1 for new color catalog of award winning designs.

skön **RUG CRAFT**
53 Lambert Lane
New Rochelle, N.Y.
10804 Dept. HB 1



You Can Make This STAINED GLASS SHADE and hundreds of other Beautiful Stained Glass Creations

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WHITTEMORE-DURGIN
Box 2065 BY Hanover, Mass. 02339



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FIX-KNITS ONLY $1.00

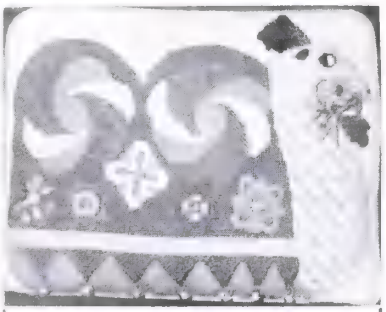


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Dept. 9B, P.O. Box 430 Flushing, N.Y. 11352



COOL CAMEL

This is definitely not your ordinary camel! He has a black tassel on his fez, brass bells on his robes, a mouthful of flowers, and a tiny ladybug tickling his ear. He's worked on 12 mesh white mono canvas and is hand-painted in 14 vibrant colors. Utilizing 6 different needlepoint stitches, the kit includes Paternayan Persian yarn, needle, brass bells, and complete instructions.

Finished size: 13" x 16" $19.95 ppd.
(Calif. residents add sales tax)

The Knittery ■ 2040 Union St.
San Francisco, Calif. 94123

1 New Notions in Needlecraft. It's Herrschner's colorful 72 page catalog brimming over with a selection of afghans, quilts, tablecloths, fashions, picture and pillow kits plus a wealth of yarn, accessories and hobby crafts. Yours for the asking. Herrschners, Inc., Dept. 3029, Hoover Rd., Stevens Point, Wisconsin 54481

2 Oriental Opulence. Jewel-toned antique Imari pattern faultlessly translated into needlepoint. 14x17" oval to turn into a fabulous footstool cover, luxurious pillow, a framed work-of-art. Handpainted #14 canvas, Paterna Persian yarn. $65.00 ppd. Oriental brochure $1. Complete catalogue $2. Creative Needle, HB-1, Box 8104, Dallas, TX 75205

3 "To Love and Be Loved is the gre joy on earth." Fun-to-work cross-embroidery sampler incl. mes colorful bird & flower design on c embroidery thread, needle and Finished size 20x16" #E832 $5.95 50¢ post. The Stitchery, HB-1, 204 cester, Wellesley, MA 02181

4 Stitch A Springtime Crocus 12x16" knife-edge pillow and g sunny face-lift to a room. Kit stamped top and back, piping, z colorful pink, yellow, lavender green crewel yarn, needle, instr. ppd. Color catalog 25¢. Tower C HB-1, Box 575, Champaign, IL 618



5

oat-Of-Arms Needlepoint Kit includes our name individually researched and andpainted on #12 canvas, heraldic escription, reference source, yarn in eraldic colors, needle, instructions. ee tote bag, special report & drawing. or pillows, framing — 11x14" $39.95; 3x24" $49.95. Plus $1 post. The Ship's handler, HB-1, Wilmington, VT 05363



6

rctic Snow Birds are brilliant white gainst a midnight blue sky. Mother wl and owlet figures are a composite many owl images found in Eskimo lk art throughout the centuries. Moth- has pale gray wing and hood. 16x16" 9.95 incl. yarn; $16.95 for design on invas only. Ppd. Send 50¢ for Alaska eedlepoint Collection. Images North, d., 500 Lincoln, Fairbanks, AK 99701

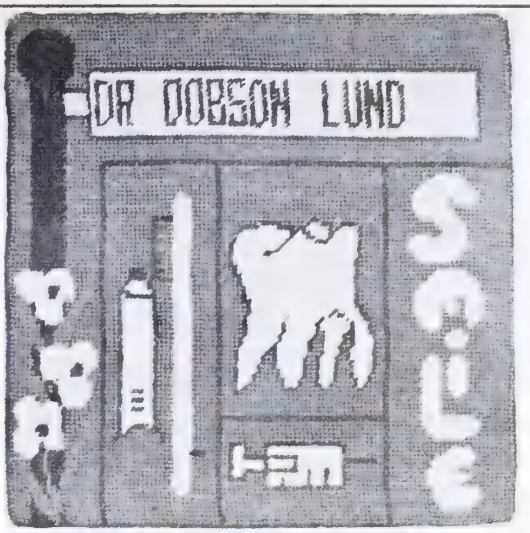


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Grandma & Grandpa Samplers. "If Mother Says 'No' ask Grandmother" and "If all else fails, ask Grandpa." Easy-to-cross-stitch kits with design on oyster Belgian linen, colorful floss, 8½x16" wood frame in mahogany or maple finish, instr. $3.75 ea. plus 45¢ post. Order from Victoria Gifts, 12 B Water St., Bryn Mawr, PA 19010

8

Needlepoint Coasters are small works of art to make or give as kits. Each kit contains 4x4" printed 12 count canvas. Paterna Persian yarn, 2-pc. black plastic coaster frame & instr. Specify animal, fruit, vegetable, flower or playing card. Single kit $4.95; 4 kits, $18.95. 75¢ post. Catalog 50¢. The Lost Thread, HB-1, Box 6337, Rockford, IL 61125



DENTIST PLAQUE TO NEEDLEPOINT

Here's a handsome personalized gift to work in needlepoint. Shown here as a plaque, it could also be used as a pillow top or framed picture. Kit includes design hand-painted on white mono canvas, Persian yarns to work brightly colored design and rich blue background, needle and instructions, including directions for working subject's name, 10" x 10" design on 14" x 14" canvas. Only $16.95 plus $1 pstg. Other career plaques available at the same price: Doctor, Accountant, Stockbroker, Nurse, Teacher, Lawyer, Homemaker and Pharmacist.

Send 25¢ For Next 3 Issues of Our Needlecraft Catalog

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A PERFECT GLUE FOR EVERY CRAFT PROJECT

SOBO: The original white resin glue that dries clear with a strong flexible bond.

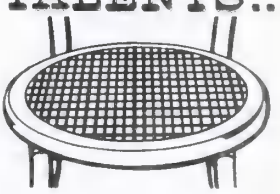
QUIK: For adhering plastics to porous surfaces and specified craft projects.

VELVERETTE: The thick craft glue for holding heavy trim in precarious positions including uneven surfaces. Quick tack, stays put, won't run.

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Right On! Blue Jean Tote with Needlepoint Patch Pocket



Irresistible? Definitely!
Unique? Ours exclusively!

Practical bag is also a conversation piece . . . tote is made of regular, sturdy pant jean material with bright red shoulder strap and pocket. Has snaps to close at top.

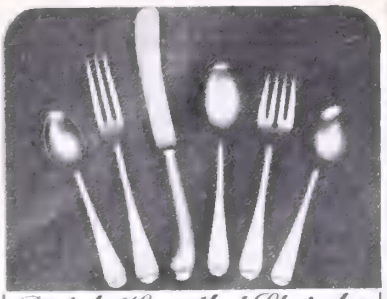
Kit includes tote bag; patchwork pocket with a variety of darling designs—hand-painted in oils on No. 12 mono canvas; Paternayan persian yarns; needle; stitching and finishing instructions.

Tote size is 12"x14½", needlepoint patch is 7"x7".

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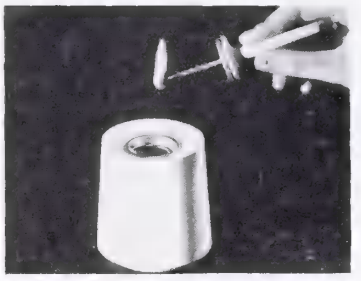
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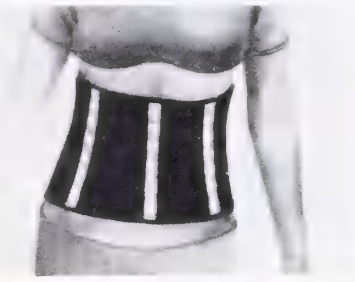
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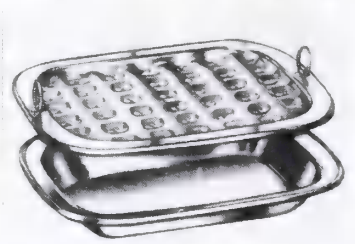
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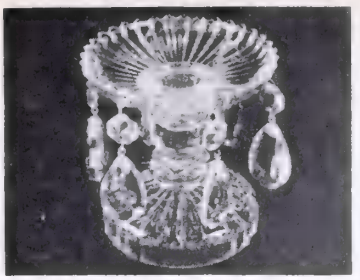
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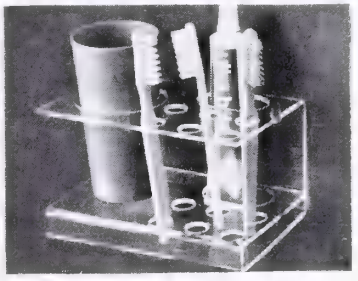
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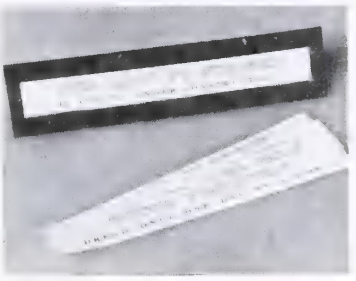
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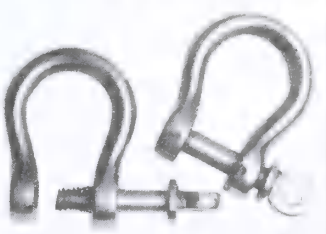
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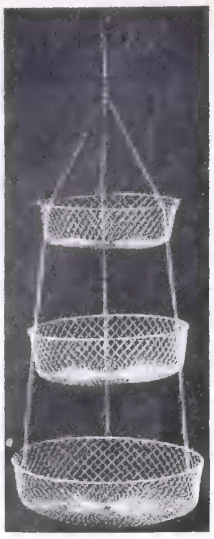
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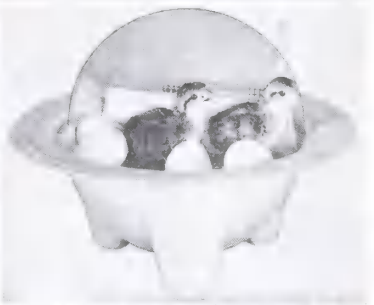
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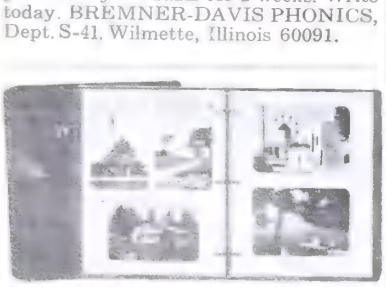


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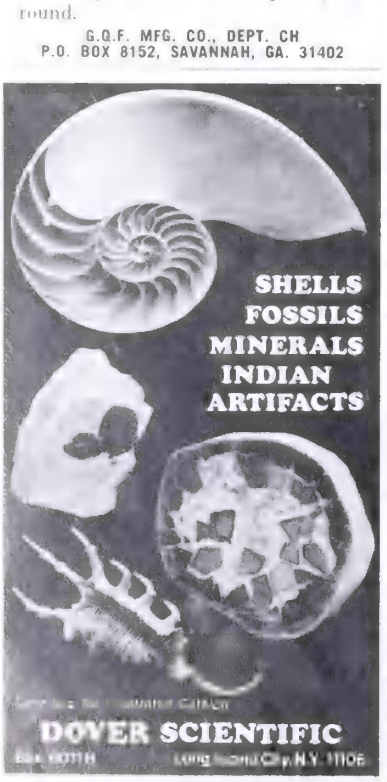
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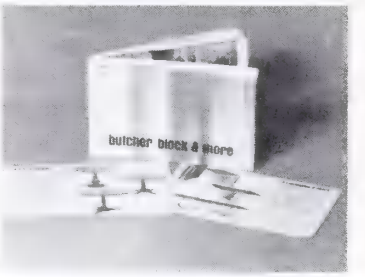
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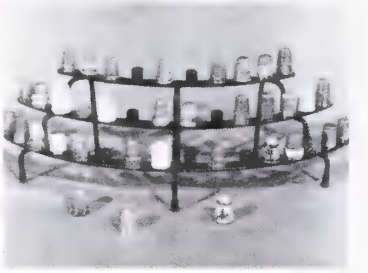
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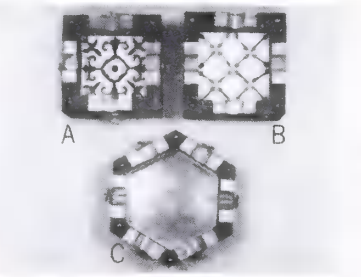
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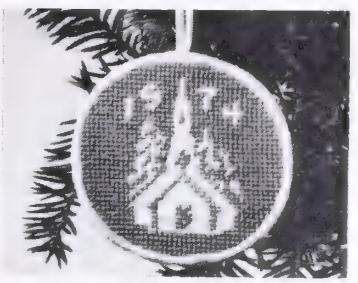
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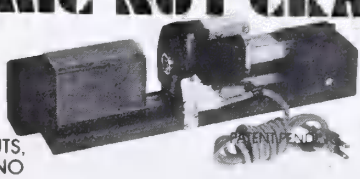
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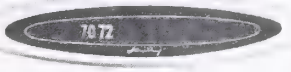
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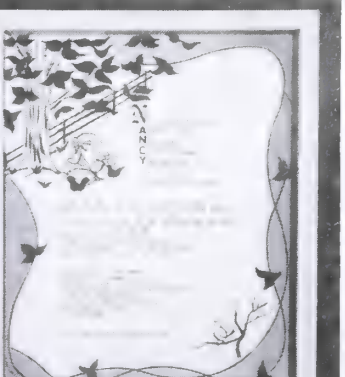


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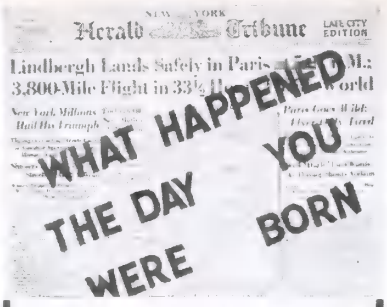
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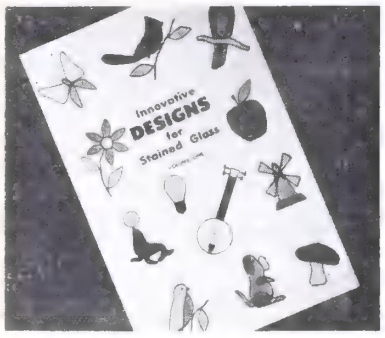


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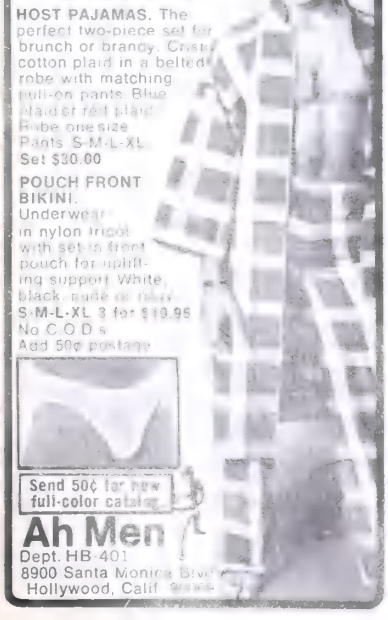
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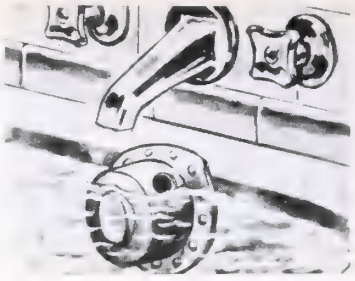
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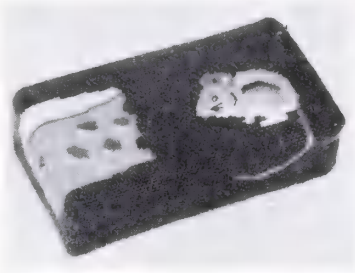
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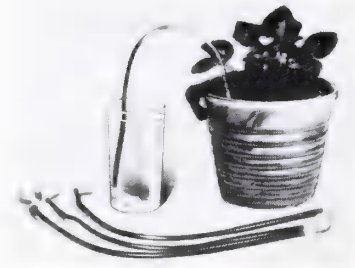
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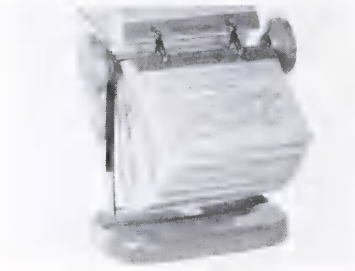
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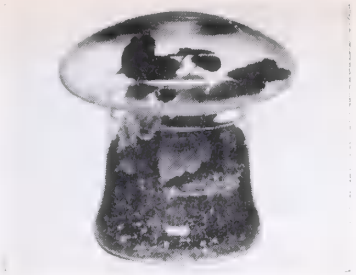
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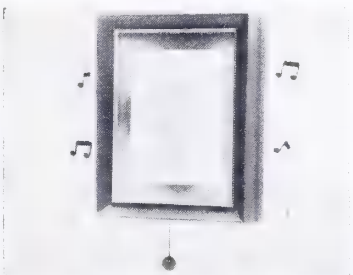
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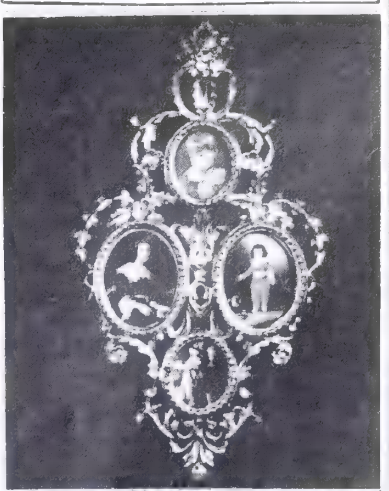


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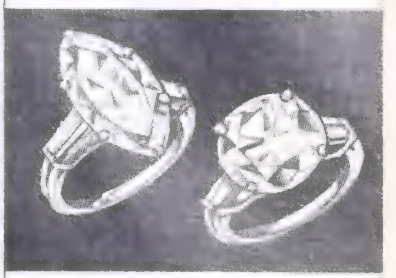
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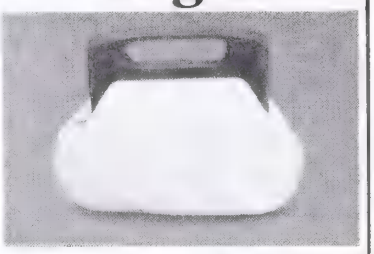
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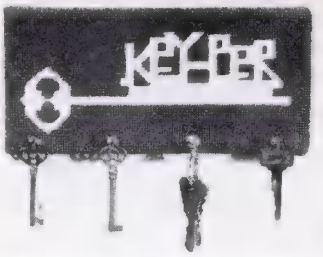


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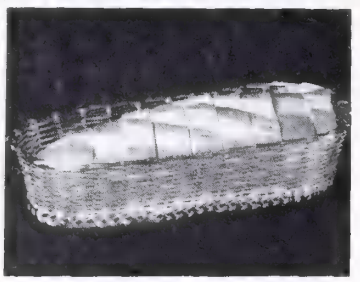
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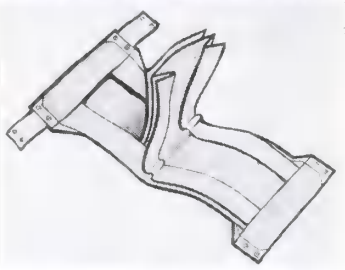
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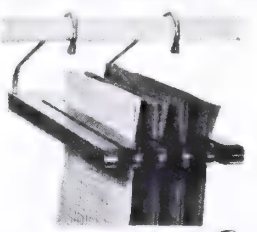
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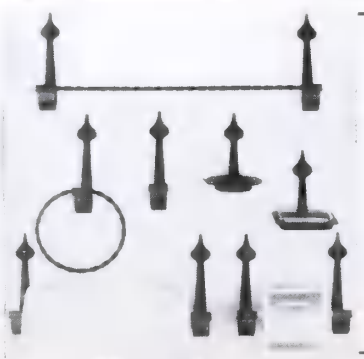
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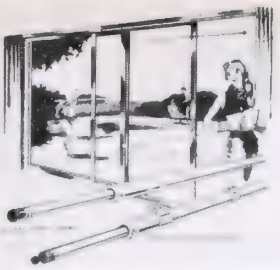
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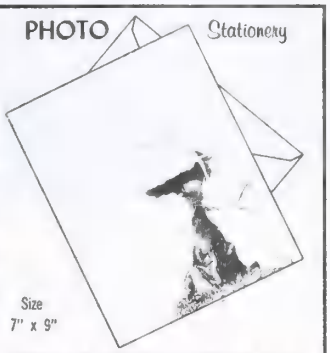
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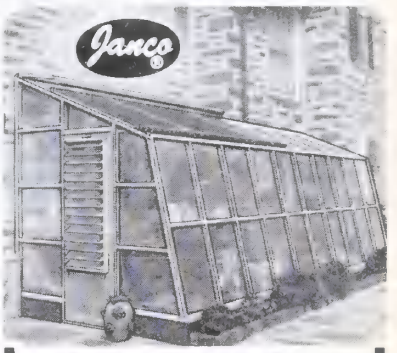
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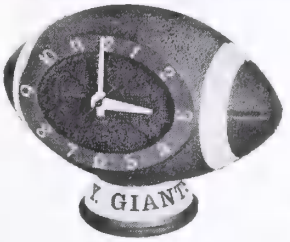
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BREAD

Continued from page 81

cold milk and egg and sugar. Add the flour gradually, beating with a wooden spoon until the dough is smooth and glossy.

Turn dough onto a lightly floured board. Roll out to a 14-inch square. Spread the butter dough evenly over half of the yeast dough, leaving a one-inch border. Fold dough over, then roll out fairly thin. Fold into three parts. Refrigerate 10 minutes. Roll out again. Repeat three times. Cover and refrigerate for 30 minutes.

Now roll the dough into a 20-inch square and then cut into four squares. Spread each center with a teaspoon of almond paste. Fold the corners toward the center and pinch the edges to shape into envelopes.

To bake, place "envelopes" on ungreased cookie sheets. Allow to rise at room temperature about one hour. Brush with a slightly beaten egg and bake in a preheated 450° oven until golden—about 10-15 minutes. Makes about 25 envelopes.

Frosting: Mix ⅔ cup sifted confectioners' sugar with 1½ teaspoons water. Stir until smooth and shiny, then spread over warm pastries.

*Mix 1 cup of ground almonds (about 5 ounces whole) with ½ cup sugar. Gradually work in 1 egg until mixture is smooth. Or, buy an eight-ounce can commercial almond paste.

Pan de Huevo Chileno
(Chilean Egg Rolls)

1 cup milk
¼ cup sugar
½ teaspoon salt
⅓ cup warm water (105° to 115°)
1 package active dry yeast
4¾ cups all-purpose flour (about)
½ teaspoon anise seed
2 egg yolks, slightly beaten
¼ cup (½ stick) butter or margarine, melted
Frosting*

Scald milk, stir in sugar and salt and cool to lukewarm. Warm the bowl of the electric mixer (easily done by adding hot water, draining and wiping dry). Add the ⅓ cup of warm water. Sprinkle with the yeast and stir until dissolved. Stir in the lukewarm milk mixture. Add 2 cups of the flour and beat with the flat beater until smooth. Cover and let rise in a warm place, without drafts, until doubled in bulk—about an hour.

Pour ½ cup of water into a small saucepan. Add ¼ *teaspoon of the anise seeds.* Bring to a boil, then simmer until liquid has reduced to ¼ cup—about 10 minutes. Cool.

Punch the dough down. Add the beaten yolks, melted butter or margarine, anise liquid and remaining ¼ teaspoon anise seeds. Still using the flat beater, mix until thoroughly combined. Then stir in enough flour to make a soft dough. Attach the dough hook and knead at low speed (No. 2) until smooth and elastic—four to five minutes.

Pinch off pieces of the dough and shape into two-inch balls. Place in greased muffin tins. With scissors, a sharp knife or razor blade, cut a big X, ½-inch deep, across top of each roll. Cover and let rise in a warm place, without drafts, until doubled in bulk—about 30 minutes.

Bake in a preheated 350° oven for 20 to 25 minutes or until rolls sound hollow when tapped on top. Or, take one and break it open to see if it is properly cooked. Makes 18.

**To frost:* Mix ½ cup sifted confectioners' sugar with 1½ teaspoons of water. Stir until smooth and shiny, then spread over the tops of the warm rolls.

Brown Tea Scones

2 cups all-purpose flour
2 cups whole-wheat flour
1 teaspoon salt
2 tablespoons sugar
2 teaspoons baking powder
4 tablespoons (½ stick) butter, cut into pieces
1 egg
¾ cup milk

Cover a baking sheet with kitchen parchment or grease and dust lightly with flour. Set aside. Combine both flours, salt, sugar and baking powder in a large bowl and mix well. Add the butter and work into the mixture with a pastry blender or two knives until it "clumps" together like very small peas. Beat the egg lightly, then stir in the milk. Pour over the flour mixture and mix together with a fork. With lightly floured hands, shape into a ball. Turn out a lightly floured board or pastry cloth and roll about one-inch thick. Using a small cookie cutter (about 1½ inches), cut into rounds and place on the prepared baking sheet. Bake in a preheated 425° oven for about 20 minutes Makes about 40 scones.

ABOUT YEAST BAKING

A living plant, yeast is the leavening that causes breads and rolls to rise and makes them light. For yeast to become activated—that is, to release the gas that makes the dough rise—it must have a little sugar to feed on. So, when you see a recipe calling for sugar, it is not just to add (*Continued*)

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GOURMET

Continued from page 78

ocean, it's within easy strolling distance of the luxurious Hotel du Palais. Fair warning: *Café de Paris* is closed February and on Tuesdays off-season.

If it's Tuesday, this must be Mougins, just north of Cannes on the Riviera. *L'Hostellerie du Moulin* is a three-star restaurant converted from an old mill by Chef Roger Vergé. There are a limited number of charming rooms upstairs (be sure to reserve ahead), with modern baths and windows opening to views of the hills of Provence.

Dinner there was hardly an intimate gathering with about 16 at the table. But, looking out on a garden in a private dining room with beamed ceiling and stone floors, it was elegantly rustic. The guests included the French Jewelry Designer César (either he lacks a first name or a last one, but one seems to suffice) and Gaston Lenôtre, France's favorite chocolatier (who will open a chocolate and catering concern in New York City on Jan. 15).

The meal was light, appreciably under 15 courses and included a countrylike lamb dish with vegetables. Everyone raved about the small celery balls—not only the taste but the round, uncelery'ike shape. (The French eat the root of the celery and are puzzled that anyone would prefer to eat the stalk.) The dessert was one of the biggest, gooiest *mille-feuille* cakes it has ever been my privilege to inhale. And, of course, there was the usual demitasse followed by the great wooden box of cigars (warmed for us) and cigarettes. Vergé actually does his own cooking rather than playing the director as is the case in many kitchens.

Incidentally, those restaurant kitchens we saw were invariably huge and spotless, buzzing with white-aproned, capped cooks, assistants and others farther down the pecking order. Ovens were cavernous, kettles well-deep, simmering with stock. Yet no impression was ever given of any production-line tactics, proving that big does not necessarily mean impersonal.

And out of these kitchens emerged many dishes rarely, if ever, seen in this country. *Ortolan en Casoulette* is one. At *Les Frères Troisgros* in Roanne, it was a tiny bird on a bed of spinach, meant to be eaten whole—head, tail, feet, bones, etc. And there is a technique. You cover your head and the bird with your napkin, purportedly to retain the aroma (but, also, I believe, to keep novice bird-eaters from making fools of themselves). Danny Kaye likened the covered heads to an "Arabian prayer meeting," while another member of the group quietly ducked under his napkin and slipped his bird into his pocket. . . .

The main event at that dinner was partridge and cabbage—a classic French dish with a peasant background. The Troisgros brothers elevated it with something extra—cabbage stuffed with *foie gras*. (Liver, of course, took different forms throughout the country. At *Barrier*, in Tours, it was served as a mousse of duck liver—light and fluffy. Pierre Laporte in Biarritz served slices of it in a rich sauce as a main course.)

Although Roanne is a fair-sized town with a choice of hotels, Troisgros has accommodations attached to the restaurant and we recommend them highly. Rooms are ultra-modern, even futuristic, in design.

Once in Roanne, it would be a shame not to drive the two picturesque hours to Lyon. We did, and found lunch with the famous Paul Bocuse anything but sedate. Bocuse has a collection of antique calliopes that greeted us with a stentorian *Star Spangled Banner*. The calliopes actually are in L'Abbaye, his establishment for catering weddings. The restaurant, all three stars of it, is down the road, exceptionally pretty, entered through a garden. Lunch was light: chickens roasted on a big, open hearth, braised *cardons* (a celerylike vegetable native to Lyon) and *mousserons* (fragrant, small mushrooms).

The last restaurant on the tour was Michel Guérard's *Le Pot au Feu* in Asnières, an industralized suburb of Paris. You will definitely need a car to get there and it's not quite the area for an after-dinner stroll. Word has it that Guérard is planning on moving into Paris sometime this year.

Pigeons were served here, their brown-gray color matching the brown-and-white plate in the first color-coordinated meal I've ever had. This restaurant is very small—elbow-to-elbow, in fact—and has, of course, an excellent reputation, all of which leads us to believe that reservations as far in advance as possible are a good idea.

Finally, another good idea might be to spend two days, as we did, in the tiny Principality of Monaco. What better place to rest up before a return trip? Luxe it up at the Hotel de Paris or Hermitage with rooms opening to panoramic views of the harbor, palace and old city.

Some of the best dining is found at these hotels, as well. Try the Grille at the Hotel de Paris, where dessert might be a hot strawberry soufflé served with a sauce of *fraises de bois*. Dance at Régine's nightclub, "Jimmy'z." (She's building a new pavilion on the ocean that will open in the spring.) Lose what's left of your money at the palatial Casino.

Prince Louis de Polignac, president of the Société des Bains de Mer, the organization that runs the Casino, the two big hotels, tennis, golf and swimming clubs (just about everything that makes Monaco a prime tourist attraction), says his goal is to make every visitor's stay a *conte de feés* (fairy tale). With a country on the Cote d'Azur, blue sea in front and red mountains behind, it's not a hard job. And things are bound to be doubly fairy tale-like next year during the celebration of the 25th anniversary of the reign of Prince Rainier. Then, even more than usual, a visit will take on all the richness of a fine Cognac (Hennessy, of course) and the sparkle of Dom Pérignon Champagne. ■

BREAD

Continued from page 122

flavor. Granulated sugar is most often used but molasses, brown sugar and honey are also common sweeteners.

The two types of yeast are:
Active dry yeast, which dissolves and reacts quickly in both Rapidmix *(see below)* and conventional recipes. Packed in individual, air-tight, moisture-proof packages, it will stay fresh on any cool, dry shelf until the expiration date that is on the back of the package. It also comes packed in four-ounce vacuum-packed jars. (Note: if dry yeast picks up moisture, it will lose its stability.)
Compressed or fresh yeast, which is available in 0.6-ounce, one-ounce and two-ounce cakes. Since it is highly perishable, it must be refrigerated but it can also be frozen. In that case, defrost at room temperature and use it as soon as it is thawed.

Active dry yeast and compressed yeast can be used interchangeably: one package of active dry yeast equals one scant tablespoon (2¾ teaspoons) from the jar or one 0.6-ounce cake. To use compressed yeast, crumble into the liquid.

The methods for mixing the two yeasts are:
Rapidmix: By this method, which originated with Fleischmann's, the undissolved yeast is mixed with some of the dry ingredients, which eliminates the need to dissolve the yeast first in warm water. Further, it makes it easier to combine the ingredients, and the dough rises faster because the addition of warmer liquids (120°-130°) will make the yeast work more quickly.
Conventional: By this method, the yeast is sprinkled over a measured amount of warm water (105°-115°) and stirred until dissolved. A variation of the conventional method is the *sponge method*, in which the dissolved yeast, some sugar, part of the flour and liquid are combined and allowed to ferment until the dough is raised, bubbly and spongelike. This is known as "proofing."

ABOUT WHEAT FLOUR

To make yeast bread, you need wheat flour, which contains a protein called "gluten." When dough is stirred and kneaded, gluten is the ingredient that makes the elasticity, holds in the gas caused by the fermenting yeast and creates the architectural structure of the bread.

All-purpose flour, a wheat flour, is the most generally available flour and comes both bleached and unbleached. The unbleached is preferred by dedicated bread-bakers because it is a sturdier flour with better texture. Today, all the large millers (General Mills, Robin Hood, Pillsbury, Hecker's and Ceresota) are offering unbleached flour as well as the bleached (or all-purpose) and whole-wheat. Some are only distributed regionally.

ADVICE FROM THE WHEAT FLOUR INSTITUTE

Toast wheat germ before adding to batter because the raw wheat germ inhibits the action of the yeast. The institute recommends 1 to 4 tablespoons per 3½ cups of flour. Toasted wheat germ can also be found available commercially.
Add some white flour (at least ½ cup) to rye and whole-wheat recipes to add gluten to the dough and thus create a much more attractive loaf of bread.
Allow dark bread to rest for about 15 minutes before kneading. This will reduce the amount of flour that will be needed when the bread is kneaded.
All whole-grain breads will be heavier than white bread, you should note.
When soybean flour is added in a recipe, use only ¼ cup or less for each 5 cups of flour. ■

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House Beautiful®

Volume 116, Number 2

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COVER

Audré Fiber's springier-than-springtime plan for a country bedroom in the home of Mr. and Mrs. Matthew Kornreich is all yellow—from floor to ceiling and in the sunshiny ground of the Zepel-finish floral chintz from & Vice Versa used on the bed and in the draperies. More springtime enters in the sprightly green that lines the bed-hangings, one of the many mixed greens that appear in our Color '74 portfolio beginning on page 43. For more details on this room, see Product Information. Photograph by Bill Helms.

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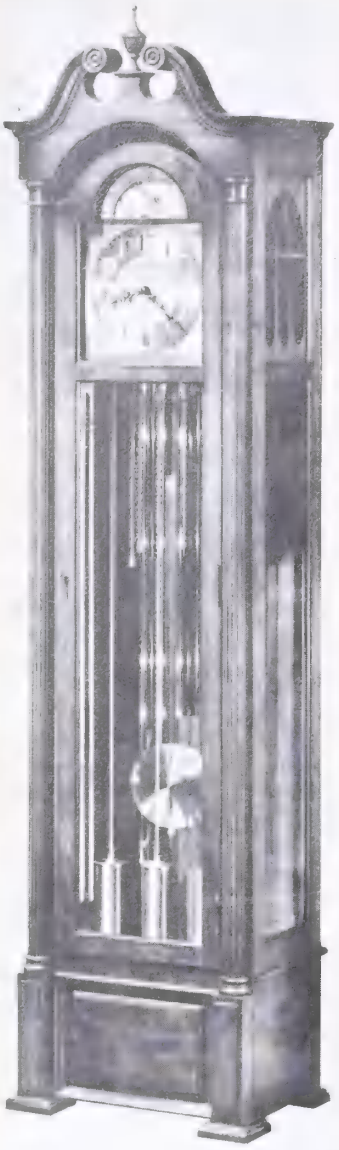
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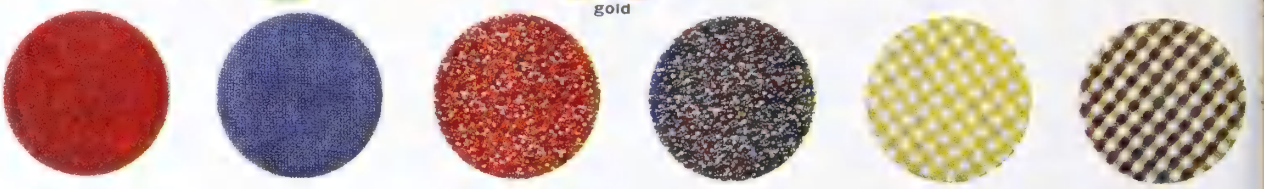
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SECURITY AT HOME

Security, like charity begins at home—in your apartment or private residence. And of all the advice anyone can offer on how to keep a burglar away from the door (or window), the best is the most obvious: Invest in good, secure locks for all outer doors and windows. Inadequate locks account for more than 50% of all home burglaries.

Surprisingly, many people don't bother with this basic precaution, believing that "if the burglar wants to get in, no lock will keep him out." True enough, but Capt. John L. Shaw of the Bethesda, Md., district police station, modifies this theory. "No lock will keep a burglar out if he really wants to get in. But unless he wants something specific from a house, he will choose the house that offers the least resistance." That's yours, if you have no strong locks.

To say there is a variety of locks and security systems from which to choose is understatement. There are hundreds of manufacturers—some more reliable than others. To check on a lock's reliability, be it an install-it-yourself model or one put in professionally, refer to the standards of acceptability set down by Underwriter's Laboratories.

About the best locks available for an exterior door are dead bolts. Aptly named, these locks feature a solid steel bolt that interlocks with the strike plate. In this category, the Segal lock is generally believed to be best. (This lock became so popular that Segal, once a trade name, is now used more or less generically.) When installing a dead bolt, be sure to sink screws deeply, as the strike plate fastening is the weak point of any lock.

A good lock for a door with an adjacent window or glass panel that may be broken through is a dual lock or dual cylinder lock. This variety requires a key to open it from the inside or the outside and successfully prevents a burglar from breaking the glass and reaching in to open the door. A cautionary word on this type: It should not be used where there are small children who may need to get out in case of fire or emergency and who would not be able to use a key.

The lock set lock, combining spring latch bolt and lock is too lightweight to be used on an exterior door. It can be easily slipped. That is, a card or similar thin, flat object can be inserted to force back the latch. Some spring latches are fitted with dead bolts, but even these are not as preferable as others mentioned, though they cannot be slipped. In addition, there are keyless locks (*Continued*)

IN THE SUBURBS

Burglary in the suburbs is rising at an alarming rate. For owners of private homes, here is specific advice: ■ When you travel, leave as little evidence of your absence as possible. For example, have someone keep up the property—cut the lawn, rake leaves, clear the snow. Install a timer to turn lights on and off in different rooms to simulate occupancy (much safer than a light cell that flips lights on at dusk, off at dawn). ■ Don't announce your travel itinerary in the social columns until you return. Never leave notes pinned on the door, even during a short trip to the grocery store. Finally, alert police and neighbors to your plans, so they can cast a watchful eye on your house now and then. ■ Don't keep your security system a secret. Advertise the fact with stickers provided by the alarm company on doors and windows. ■ Thick shrubbery near your house offers lurking space for burglars. Better to sacrifice esthetics and be safer: Prune the shrubs. And while you're out of doors, install some yard lighting. Burglars hate to be seen. ■ Resist the convenience of hiding your key in a "secret place" for other members of the family to use. There are no secrets from burglars. (And putting the key under the door mat is an open invitation to even the dullest prowler.) ■ One traditional weak spot is the garage. Often the door from garage to house is unlocked or locked with only a spring lock. That door requires a dead bolt latch, just as other exterior doors. Also, make a habit of keeping cars locked in the garage. If you habitually park one or more in the driveway, when they're missing, a sharp-eyed prowler will conclude that the house is empty and ripe for a "hit." ■ When you're finished using ladders and hand tools around the yard, lock them away. Burglars know that upper level bedroom windows are seldom locked. ■ A number of private residential security services are available today. These are community oriented and you pay a prorated fee based on the number of families participating. ■ Be alert to the repeated appearance of strangers or cruising out-of-town cars. Report them to the police. ■ Make sure ground level window air conditioners are secure.

IN THE CITIES

City dwellers have long been sensitive to the threat of burglary. This may help explain why more thieves are heading for the suburbs—a fact that shouldn't make urbanites complacent. Crime in the city is still very much with us. The police know it, and in most major cities, a special crime prevention squad is either operating or being organized. From members of the squad or from police directly, you can get advice on protecting your home—advice that best fits the area in which you live. **Generally, if you own or rent a townhouse:** ■ Explore the possibility of forming block associations for mutual protection. Or join city-organized groups, such as "Operation Town Watch" in Philadelphia. ■ Urge your city administration to increase street lighting. There are techniques today for raising light levels without drawing more power. If necessary, organize the neighborhood; collect and pay for new lamps. ■ Don't neglect roof entries. Fit them with sturdy dead bolt locks. And secure skylights permanently. ■ Seriously consider metal grilles for all windows accessible from the street (true, as well, for garden or street-level apartments). **If home is an apartment:** ■ A terrace may be elegant, but it's also proved a means for illegal entry, just as outside fire escapes do on older buildings. Install strong locks on doors and windows leading to a terrace or fire escape. ■ Front and rear entries and the lobby should be well illuminated at night; halls, basement, laundry rooms and elevators at all times. Press the landlord to light them so if they aren't. He may refuse unless the tenants pay. Collect the money and pay. It's worth it. ■ Other security measures worth lobbying for: twenty-four-hour surveillance in the person of a doorman, who most police officials will agree is one of the best deterrents to crimes of opportunity (in which slot 75% of all burglaries fall). An all-views mirror in every self-service elevator. A bonded superintendant. Elimination of master key systems. (Or installation of your own lock on the apartment door.) ■ Get a "fish-eye" peephole and a key-operated chain lock for your door; perhaps even a brace lock.

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insight

such as combination locks, card locks and pushbutton varieties. Chains are also a good idea, though nothing to depend on by themselves. They allow you to open a door enough to check who's there. Keep the chain short so that the person outside cannot insert his arm to unlatch it.

For homes and apartments with sliding-glass doors, there is a Charley bar that lies along the base of the frame and prevents it from opening. Some sliding-glass doors come with locks, but auxiliary locks may be a good idea. A vulnerable area of many sliding-glass doors is the small space between the door top and the frame that allows a door to be lifted and removed altogether. Prevent this by driving screws into the track with their heads above the door. When buying a door, specify that it have a heavy grade of shatterproof glass.

Windows are equally important. There is a locking device for every type. Again, many manufacturers provide some sort of lock with their product and, again, you should check to make sure this is adequate. Very simply, drilling through the side of the window into the frame would hold it fast; even a nail stuck through would do. A permanent storm sash is an excellent deterrent to entry. Be sure to lock both regular and storm windows. In general, on both windows and doors, old and worn locks should be replaced.

On a more sophisticated level, there are numerous electronic devices and systems on the market. These range from single lock alarms that trigger if a lock is forced to comprehensive systems that wire an entire house into the police station by a silent alarm. There are pros and cons associated with this latter system. Capt. Shaw tells us that a silent alarm lets the police get to the scene without the burglar's knowledge, thus increasing chances of apprehension. However, an audible alarm may chase the intruder away immediately, thus saving property, perhaps, but decreasing the chances of apprehension.

Another method includes a telephone dialer. Here, an attempt to break into the house triggers the telephone to automatically dial the police and play a tape reporting the address of the break-in. The system is universally unpopular with police who say it is too sensitive and too easily set off. Any loud noise, from a passing jet to a heavy windstorm, has been known to set them off, and a police station may be deluged with telephones automatically crying "wolf."

Add to this list the perimeter system that protects the accesses to the house with the use of sensors; the interior space system that protects with such devices as microwave detectors, infrared light beams, switches under the carpets to detect an intruder or special wires in darkened areas designed to trip one up. Finally, there is the local alarm. It may be hooked into a single lock or tied into all the locks in the house. When triggered, it sounds an audible alarm of some sort and may include flashing lights. The objective is to frighten off the burglar and that someone hearing the noise will call the police.

In all these security methods, don't overlook the four-legged variety. According to Patricia Davis, associate director of the Gaines Dog Research Center at General Foods, "Any dog that is well treated will naturally develop some sort of 'territorial prerogative' and sound some sort of alarm at strangers." It is, therefore, not necessary to buy a Hound of the Baskervilles for a small city apartment unless you are harboring the crown jewels. Ms. Davis tells us that small dogs are quite sufficient and suggests the terrier breed as generally vocal and energetic. Of course, a great deal depends on the nature of the individual dog, but, she says, "hound breeds and big sporting dogs are quieter, on the whole." More information came from Capt. Arthur Haggerty, owner of Captain Haggerty's School for Dogs in New York. According to him, doberman pinschers and German shepherds are instinctively good guard dogs, as are rottweilers and bouviers des Flandres. "Interestingly enough," he says, "Siberian huskies and Alaskan malamutes, for all their wolflike appearance, are poor choices. They have less of a protective instinct." As far as training, he suggests an owner wait until the dog is nine months to 1½ years old to see how his natural instincts develop. They may be enough, without special training.

How else to beat the burglar at his game? A city in California began a system that has gained popularity throughout the country. It entails marking with a diamond-tipped instrument all possessions, using social security number, driver license or other traceable number. It marks the item as

(*Continued*)



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yours and, should it be stolen, as "hot." Decals applied to doors or windows inform all of your action. Don't talk loudly about your big salary increase or recent windfalls in public. When you leave your house or apartment, however briefly, close and lock doors. When away for longer periods, don't draw the curtains completely or totally lower the shades. This gives the impression that no one is home and also provides the burglar with a protective screen.

Let's assume all your efforts fail and your home is burglarized. Half of all burglaries occur in daylight. Consider the case of the suburban housewife who returned in the afternoon to find a large truck parked in front of her house and two men casually carrying her color television console out the front door. As she watched, they loaded the parcel on the truck and drove away. Take a lesson from her in one sense: If confronted by a burglar do nothing physically to stop him. Remember that he is at least as nervous as you are and is apt to react violently if threatened. Finally, on discovering a theft, do not clean up the disorder until the police have completed their investigation. Valuable clues and evidence may be present.—JOHN H. INGERSOLL and SUSAN SCHRAUB

address book

The Miami area in Florida is the focus of our restoration craftsmen this month. According to Susan Reiling, one of two curators of Vizcaya (the Italian palazzo constructed in native coral by millionaire James Deering) the Cuban colony in Miami provides a number of expert services. The museum keeps a husband and wife team busy full-time refinishing furniture, and other individuals are able to perform fine needle and gold work. If you live in the Miami area, you may wish to investigate this potential.—JEAN BAKER

Here are more of our findings:

Burdine's—branches in the south Florida area have shops, operated by Repair Services Management Co., that repair clocks, sharpen knives and scissors, replate and refinish silver, repair umbrellas. Although all stores replate silver, all do not perform all other services. It is best to check. Branches are:
Downtown store, 22 E. Flagler St., Miami 33139
115 S. Andrews Ave., Ft. Lauderdale 33301
1675 Meridian Ave., Miami Beach 33139
163rd St., Miami 33162
Dadeland, 7405 N. Kendall Dr., Miami 33156
Westland, 1777 W. 49th St., Hialeah 33064
1200 N.E. 23rd St., Pompano Beach 33064
101 Hollywood Fashion Center, Hollywood 33023
3505 E. Colonial Dr., Orlando 32803

Duraclean International (PDQ), 1942 N.E. 151st St., N. Miami Beach 33162—cleans antique rugs, tapestries, upholstered furniture; experience in historic house museums including those in Williamsburg, Va.; franchises in every state and metropolitan area. See yellow pages.

Gilbert Hall Antiques, 2663 S. Dixie Highway, Miami 33133—same qualifications as **Rikki's Studio** (see *below*). This is owned by the son.

Lucy Cooper Hill, 1126 Kane Concourse, Bay Harbor Islands, Miami Beach 33154—complete needlepoint service. All designs are created by staff of artists on imported canvas; 75% of work is custom design and sketches usually furnished at no charge. She stocks 300 colors of Persian yarn; will dye yarn upon request and will work canvas for a client. Of special interest: has furnished cornices, headboards, tiebacks, dog collars, completely covered a Parsons table and a contemporary chair. She recommends a needlepoint cleaner, "Stitch Clean," $2.50 for 12 oz. spray can at most places selling canvas.

Robert Maier, 1347 Flamingo Dr., Lantana, Fla. 33460—repairs antique and new clocks.

Rikki's Studio, 2256 Coral Way, Miami 33145—(*Continued*)

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books

■ The current mania for Victoriana has inspired a book on collections in the good queen's own land: landscapes in cork, pyrography (burned-wood design), beaded pincushions, embroideries in hair or feathers, shellwork. In ***Antiques from the Victorian Home*** (Scribner's, $14.95), Author/Collector Bea Howe doesn't tell us where to look but alerts us with fascinating historical back-up on what is really worth seeking. She gives a long-range view toward accretive value of the rarer artifacts produced during the last century.

■ For the conservation-minded, Dr. Richard G. Van Gelder of the American Museum of Natural History in ***Animals & Man, Past, Present, Future*** ($1.95) gives us a history of man's relationship to wildlife from cave days to the present. And he presses convincingly for preservation of endangered species. The book is published by the Foundation for Environmental Education, supported by the American fur industry. It's gratifying to note that the furriers leave the foundation's conservation policies entirely up to scientists and informed laymen.

■ A sensitive and disturbing photographic account of suburban life in a California community is presented in ***Suburbia*** by Bill Owens (Straight Arrow Books, soft cover, $5.95). Owens, a newspaper photographer, culled these 127 black-and-white pictures from thousands he took on the job and captioned most of them with unsettlingly candid comments by the people photographed. Its impact is like "An American Family" magnified.

■ For needleworkers, here is a gem. ***The Craft of Multicolor Knitting*** by Barbara G. Walker (Scribner's, $4.95) gives a multitude of patterns. Directions for making them accompany each illustration (color and black and white). For those who want to repeat a pattern once used but can't remember its source, this book will be invaluable.

■ **RECENT BOOKS BRIEFLY**

Love of Earth by Herbert E. French (Putnam, $6.95) is an alert, cerebral, witty consideration of the face of the land and what's under it—something most of us don't give much thought to.

How to Make Your Own Hammock and Lie in It by Denison Andrews (Workman, soft cover, $2.45). Thorough, witty instructions for and variations on four different hammocks. Andrews once ran a hammock store noted for the naps people took in it.

The Joy of Sewing by Violet I. Wilson (Scribner's, $7.95) covers all phases of fashion creation from knowing your sewing machine to picking patterns. Well written, well illustrated.

Dollars and Sense by Art Watkins (Quadrangle, $7.95) is aptly subtitled "A Guide to Mastering Your Money." How to buy food for less, buy and run a home economically, cut costs on transportation, medical care, insurance and taxes, invest your money.—HELEN BRIGGS

antiques

As adults, we tend to be amused, astounded or outraged by the latest engineered toys—from a battery-operated simulated moon shot to a doll that performs all too realistically. Sometimes, in reaction to them, we are reminded of our own old favorites: a model railroad, a wind-up toy. By comparison to the new ones, they seem charming, witty in social comment, but most of all, playable. Though toys now are sophisticated and the materials often synthetic, the concept (*Continued on page 22*)

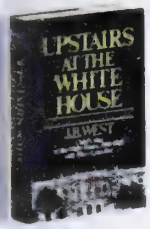
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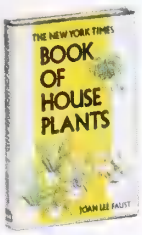
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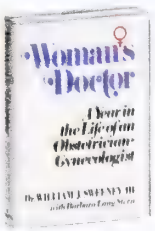
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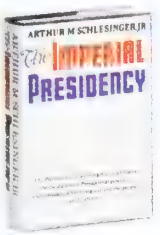
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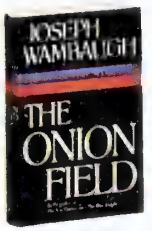
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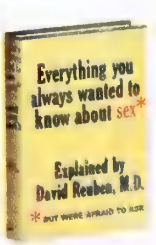
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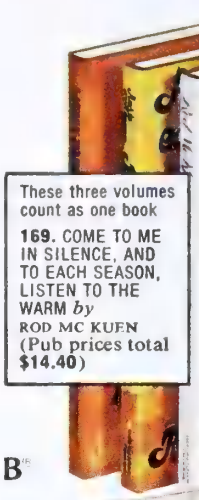
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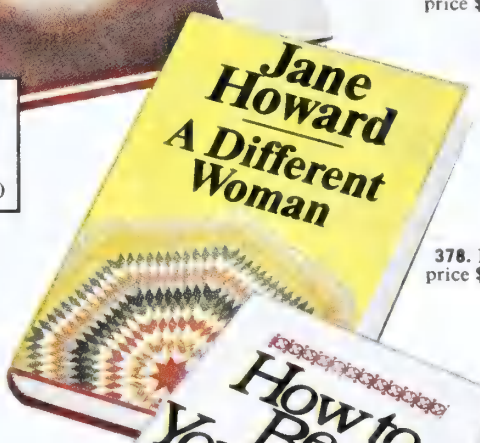
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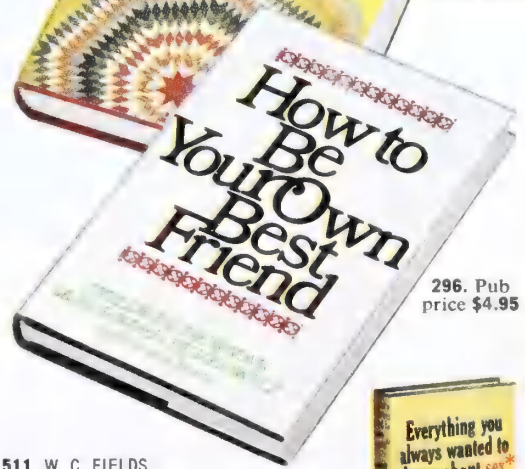
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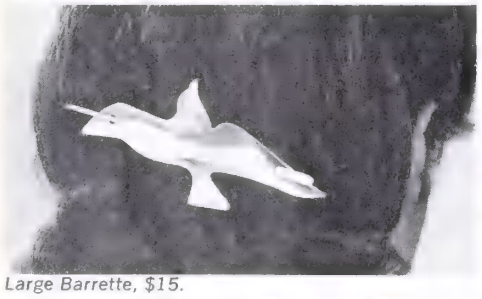
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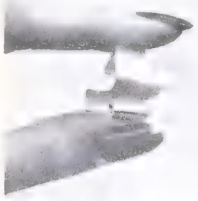
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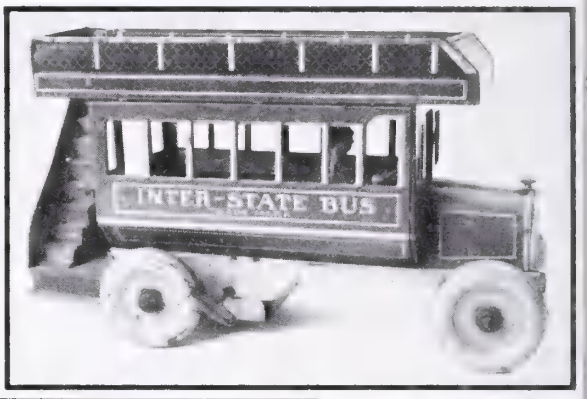
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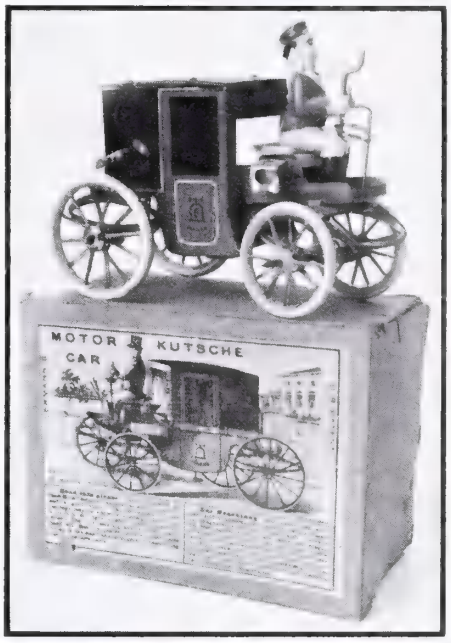
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insight

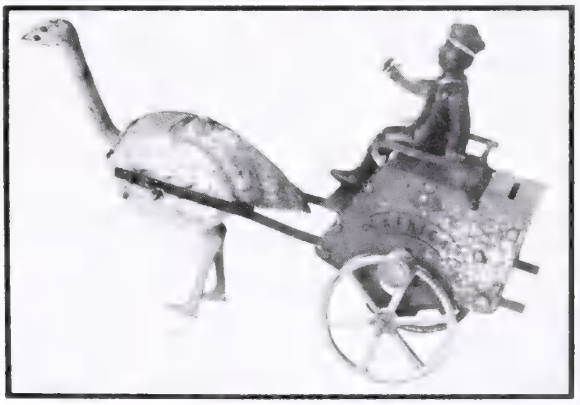
behind mechanical toys has remained the same ever since the Industrial Revolution—the creative use of technology to miniaturize and capture human personality, fancy and achievement.

In the 17th and 18th centuries, children of the royal courts of Europe were entertained by mechanical "dolls" that were fashionable at the time—lifelike automata fitted with clockwork mechanisms worthy of a fine timepiece. With cranks, shafts, cams and springs, the automaton's arms and legs were articulated, glass eyes were activated to blink and heads to nod.





Above, *a double-decker "Inter-State Bus" made by Strauss, N.Y., circa 1930. Lithograph on tin.* Left, *a "Motor Car," circa 1910, by Ernst Paul Lehmann; German. Free-paint and lithograph; tab joined. Shown with its original box which increases its value.* Below, *an ostrich cart, another Lehmann toy, circa 1900. Lithograph and paint. Assembled with tabs. A friction toy.*



TOYS COURTESY OF HARRIS DIAMANT-ERIS ANTIQUES
PHOTOGRAPHS: PAUL JACOBSEN

These elaborately dressed and beautifully crafted automata (which could run a half-hour on a single wind) were available, ostensibly, to only the privileged class.

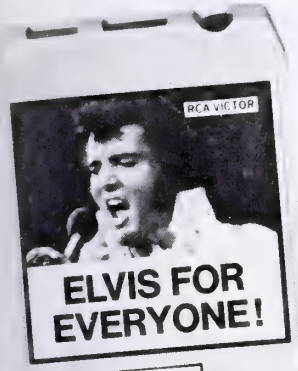
The advent of the Industrial Revolution made the clockwork toys, though not as complex in mechanics as the automata, more accessible to the public. The doll form was replaced with tinplate parts that were stamped out by machine and the parts either soldered or joined with slots and tabs. Clockwork power was simplified to the basic coil spring, key-wind mechanism. Earlier clockwork toys were free-painted and sprayed; the late 19th and early 20th centuries employed lithography—a process of printing directly onto metal or paper surfaces. Because of this, it is not at all unusual to find lithographed toys that feature hand-painted details.—CONSTANCE BOGEN (*Continued*)

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insight

More on antique toys—the continuation of Constance Bogen's article—will appear in the next issue of HB.

art

An auction in May, 1971, at Sotheby Parke Bernet Inc. proved that Disney fans are still rampant. The auction brought high prices for all sorts of Disneyana. Today, some of the original celluloids (or cels) of the cartoon characters from the newest Disney production, *Robin Hood*, are available to purchase: 2,000 cels are being sold exclusively by Bernard Danenberg Galleries in New York for $100 including frames. Each selected character cel is an original painting on celluloid, laminated so the paint won't chip. Since each cel is different, they will be sold "on approval" after payment. For further information, write Danenberg Galleries, 1020 Madison Ave., New York City 10028. Another Disney celebration is *The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms*, by Christopher Finch, published by Harry N. Abrams, $45, available in bookstores nationally.

For craft collectors, a new gallery has opened in New York City—Julie: Artisans' Gallery Inc., at 687 Madison Ave. One-of-a-kind clothing, accessories, jewelry and handcrafts (including hangings and some decorative accessories) are unusual as well as practical. One particularly striking craft is available here: portrait quilts and pillows by Nina Pellegrini for the personal touch in decorating. Available by special commission; quilts, $285; pillows, $30.—ANNE OGDEN

etc...etc...etc...

Time to reexamine the image of the Junior Leagues of America whose contributions to their communities have too often been dismissed as the lightweight do-gooding of socley ladies . . . New York League's current projects include an educational program on venereal disease in cooperation with the city's Bureau of Venereal Disease Control, participation in an Early Childhood Development Center in conjunction with the Division of Mental Health of the New York Medical College, the development of program to alert the public to child abuse and a program backing up the New York Jazz Museum in its research and exhibits. • • • ***Propitious: Just in time for this color issue we return from Louisiana (see Travel, page 28) bearing this intelligence, well known to voodoo traiteurs (doctors)—a blue candle signifies love; red means happiness; yellow conveys power; white stands for peace; and a black candle portends death and destruction, so no need to stick pins in the effigy of an enemy . . . Sheer curtaining over a door strains out evil spirits . . . A broom laid across a doorway banishes ill-wishers . . . Suspect anyone who claims to sleep "like a log" because witches put hazel logs in their beds to camouflage their nocturnal absences from home, as any witch-watcher knows.***

A special salute to that special American, English-born Alistair Cooke, who has used his talents so splendidly to give us lazily informed or forgetful natives a perspective on our history—in his television series via BBC and National Educational Television. And particularly in his book *America* (Knopf, $15 and worth every cent) in which he encapsulates in a mere 384 pages the places, attitudes and events that have made us what we are . . . Kudos to Braniff Airlines for its corporate applause of art, putting Alexander Calder's work where it counts most, i. e., where people can see it, on a plane emblazoned with the master's free-wheeling design in red, orange, blue, yellow, black and white. One wing is sporting a whimsical seven-footed beastie painted by the artist's own hand.—MARION GOUGH ■

"Imagine being the head of the world's largest model agency and waking up to find yourself over forty and overweight!"

By Eileen Ford



PHOTO BY ATHAL SMITH

"Overweight, out of shape, nd looking older then you are doesn't appen overnight. You can kid yourself or years. But one day you can no longer ide that you've let yourself go.

"It's a distressing day for any oman. But, if you're Eileen Ford, head the world's largest model agency, it's so downright embarrassing.

"Not only am I surrounded by eautiful women all day long, but veryone knows how critical I've been women over 30 who let themselves ide. Yet, I let the same thing happen me.

"And to make matters worse, y husband picked just this time to ied 20 pounds. With his longer hair id new clothes he looked younger than had in years. All the models were lking about it."

A More Beautiful You in 21 Days

Eileen Ford was determined make a comeback.

She gave herself 3 weeks to do . And she did it, spectacularly. She lost 5 pounds in 21 days plus 2 inches from her waist and 3 om her thighs.

Now, step-by-step and day-by-day she reveals you the plan that she devised for herself. Eileen Ford's an uses everything she knows about beauty care, exerse, and diet. Plus everything she knows about how easily busy woman can fall into the trap of overweight, middlege drab and flab.

Eileen Ford hates boring repetitive exercises. So, ie put together a pleasant, varied program that you'll be ble to do in a few minutes.

Eileen Ford loves food and has a family to feed. you'll share her slimming menus and recipes for 21 days. hey're so delicious and filling not even your family will iow they're dieting, too.

Why should they with dishes like Positano Seaod Stew, Scallops in red wine, Rouille, New Orleans umbo, and many more delights that Mrs. Ford has eaten the best restaurants in the world.

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In addition to day-by-day exercises and menus, ou'll learn the beauty secrets that Eileen Ford has revealed ily to models like Ali McGraw, Candice Bergen, and Jane onda.

Tips that keep on-the-go models looking like they ist stepped out of a magazine page. How to cure The rizzies. No more dry skin. The perfect and portable hair yle. First aid and lasting beauty for fingernails and ands. Quick make-up magic. The secret to a sexy voice.

You'll learn little-known tricks for a vibrant, glowing skin tone that are remarkably easy to do.

And many more secrets that beautiful models use to make the most of their assets, and the least of their worst features.

Eileen Ford's 21-day plan can't make you look or feel like a teenager again. But it can make you slimmer, more attractive and happier every time you pass a mirror.

It's a realistic plan that takes into account your busy life – whether it's caring for a family, building a career, or both. So, if you're really determined to make a comeback as Eileen Ford was, it can work wonders for you, too.

It Costs Nothing To Try It

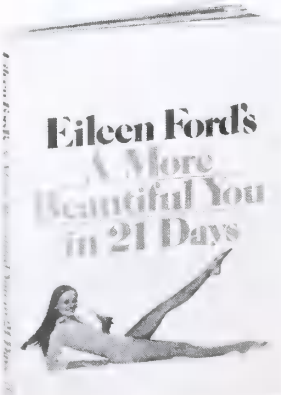
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travel

It's not all Creole babies with flashing eyes in this state that needs more knowing

HOW I DISCOVERED THE REAL LOUISIANA



By MARION GOUGH ☐ It was plantation houses and planetariums, camellia gardens and hot meat pies, art museums and red mud roads, oil pumps and wild birds, Spanish moss and Tabasco sauce—and all along the way, some of the most interesting, gracious people on anybody's globe. It was a nine-day tour of Louisiana, taken from the top to the Delta, a mere sample but enough to dispel a typical Northerner's notion that nothing much happens in Louisiana outside of New Orleans. (This is not at all to put down the uniquely romantic Crescent City that the whole world sings about and stars at the top of its must-see list). But there's also a lot worth looking into 'way up yonder in the rest of the state.

To the northwest there's Shreveport, in the area the locals call Ark-La-Tex, near the borders of Arkansas and Texas. A consequent whiff of the sagebrush is here. Expect no Creole babies with flashing eyes. The area's antecedents, after the Caddo Indians, were Anglo-Saxon pioneering types who marched at a brisker tempo than the French and Spanish Catholic settlers to the south whose descendants are called Creoles. (The word does not imply racial mixture.) But if Shreveport is no sultry land of dreamy dreams, it still exudes its own aura of romance as a river port that used to echo to the whistle of cotton-toting paddle-wheelers.

You catch the flavor of the old days when you go to Shreve Square on the bank of the Red River, where the city began and which is now resuscitated, its past-century warehouses and stores preserved, face-washed and turned into a colorful neighborhood of imaginative boutiques and restaurants (I loved T.G.I. Friday and the Spaghetti Store). The square itself is a walking mall, all part of an enlightened plan to bring the decaying old "downtown" back to life, meantime conserving an architectural heritage jeopardized by the bulldozer. The plan works, too. The place swings, day and night. But, for that matter, the whole city has an air of lived-in liveliness, its civic pride obviously showing, everyone apparently on a committee for improvement, preservation or the nurture of the arts, and what they're accomplishing is well worth the seeing.

All is not nostalgia. A rundown riverside area has become a handsome parkway, setting for a contemporary Civic Theater, a convention hall and the Barnwell Garden and Art Center. This ingeniously lovely showcase for both art and horticultural exhibits (bonsai was on during my visit) has classrooms for art courses and a glass-domed semitropical conservatory-garden, sometimes the scene of social events. *(Continued on page 30)*





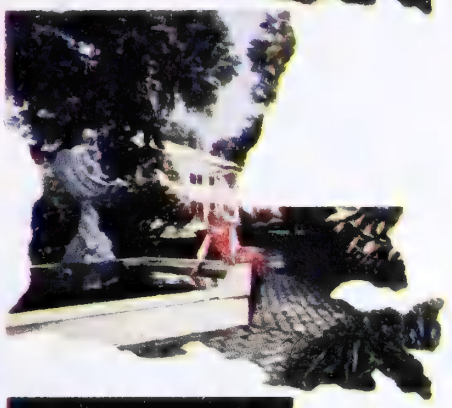


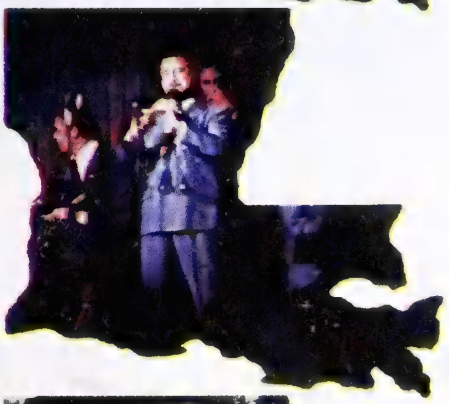


Legends of Evangeline, the most famous Cajun of them all, pervade St. Martinville (top). *Grave of controversial Huey Long faces the country's tallest capitol building in Baton Rouge* (above). *In New Orleans, the Doullut house borrows its architecture from a past-era Mississippi River packet* (above right); *caleche and St. Louis Cathedral are symbols of the French Quarter* (near right). *In New Iberia and bayou country—one of the loveliest of Louisiana's many plantation houses, Shadows-on-the-Teche, now restored as a museum* (far right).

TOP, CENTER LEFT, BOTTOM RIGHT: LOUISIANA TOURIST DEVELOPMENT COMMISSION; TOP RIGHT: WIDE WORLD PHOTOS; BOTTOM LEFT: JOHN MESSINA, BLACK STAR

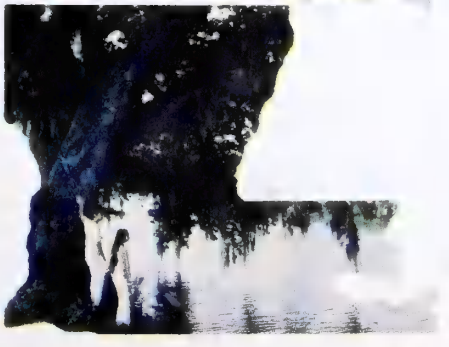












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It's a flower-garden town, anyway, with roses banking its roads and turnabouts, flourishing so well that the American Rose Society is establishing its new National Rose Center and gardens in Shreveport. (Lagniappe for the flower-happy visitor: the famous Hodges Gardens are only a couple of hours away.)



LOUISIANA TOURIST DEVELOPMENT COMMISSION

Front Street in Natchitoches

The Ark-La-Tex area supports the 26-year-old Shreveport Symphony Orchestra, which has offices in a visitable 1872 transitional Classic-Victorian house, restored by community clout and now listed in the National Register of Historic Places. Louisiana over-all boasts six such listed landmarks.) Opera, ballet, chorale are going strong, as well as country-western music (it's the home of *Louisiana Hayride*).

Not to miss: The Norton Art Gallery, in its own park, distinguished for appropriately southwest collections of Remingtons and Russells; the Louisiana State Museum and Planetarium (there are 'gators in the center of the garden), which by rights should be first visited for its dioramic look at what the state stands for—oil, cotton, sugar cane, rice, fur, seafood, the brown pelican; and, for remarkable entertainment, the Beverly Barn, where you may eat dinner and see live theater simultaneously. October visitors to Shreveport can get in on the Louisiana State Fair. Check the papers for news of house tours, usually in the spring or fall, a pleasant if nosey way to meet those hospitable people and to see their heirloom furnishings.

Down a red dust road, still rutted with the stagecoach wheels, there's Land's End, an ante-bellum plantation house about 17 miles out of Shreveport, full of handsome furniture and memorabilia. It's the family home of Colonel and Mrs. Henry F. Means and it's open to visitors by appointment. (Phone 925-0266.) In the neighborhood at Frierson, a landmark country store does business in the old way—fun for antiquers and for the nostalgic.

I drove down Route 1 to Natchitoches, oldest town in Louisiana (1714), and was in trouble with the polite natives right away. I could express my enchantment by the lacy iron facades facing Cane River on Front Street (*above*); I could say how good the local catfish was, how hot the hot meat pie (the tonsil-tingling town specialty best sampled at Lasyone's Kitchen), how charming the gardens of crape myrtle, camellias, magnolia, but I could not pronounce Natchitoches twice the same way. This Caddo Indian word meaning "chestnut-eaters" should come out sounding like "nackatosh." The town's ancestry is French, still evident in surnames and street names, and predates Jefferson's 1803 Louisiana Purchase by nearly a century.

The people here know their history well and have preserved their landmarks and artifacts intelligently, often with their own hard labor, because most houses are privately owned, used and lived in. The town is beguiling, sophisticated, rather than quaint, because what has been preserved is an echo of a mannerly era established from early to mid-19th-century, when cotton and cane were in heyday.

See vestiges of even greater grandeur in the plantation houses on the Cane River. François Mignon, the delightful and knowledgeable

chronicler of the area, author of *Cane River Memo*, suggests that a wealthy grower who might have a city house in New Orleans would consider his plantation his own Versailles, which Louis XIV considered his "place in the country." If you can forget that it was predicated on slave labor, life in these architecturally handsome, high-ceilinged, punkah-fanned manors was enviably luxurious and refined, surrounded by the best furnishings, books and music the world had to offer, the latch always out to guests or passing travelers (each house had its "stranger's room".) The present owners, antique buffs to a man, have preserved the character and spirit.

Cane River is distinguished, however, in that some plantation owners were freedmen, former slaves who had acquired land and had prospered. The most noteworthy was Marie Thérèse Coin Coin (1742-1816?), who owned what is now Melrose Plantation and eventually bought her own mulatto children out of slavery to form a prosperous plantation dynasty under the name of their French father, Metoyer. In nearby Isle Brevelle, a portrait of her son Augustin hangs in the Church of St. Augustine to which he gave the land in 1829.

The area's mulatto community, called The People, is to this day sizeable and respected. The story of Marie Thérèse—so poignant, scandalous, romantic, unbelievably complicated by apocrypha—is basically factual. No wonder she haunts Melrose, like the scent of ginger blossoms in the brooding, jungle-lush garden that surrounds this historic plantation-house complex that, sad to say, the Metoyers lost in 1847.

This is no neat and tidy museum-like restoration—it needs funding—but, besides being in the biggest pecan grove in the world, it is full of wondrous questionable mysteries: Yucca House, probably dating to 1795; the Big House, 1833; the weaving cottage, generously restored by Dr. Vee Watson, and the strangely constructed jail or rest house called Africa House (Marie Thérèse's family origin might have been Togoland).

Here, Clementine Hunter, Louisiana's 92-year-old black Grandma Moses, has naively muraled the walls with her recollections of Cane River life—cotton-picking, weddings, wakes, funerals, washdays—using lots of white oxide (no acrylic) to "mark" her pictures. She lives down the road from Melrose, where she was cook for many years while Ms. Cammie Henry was its history buff-châtelaine and patron of the arts. Quite reasonably, to keep out the merely curious, Clementine's house bears a sign: "50¢ to look." A protegé of François Mignon, who knows more about Melrose than anybody, she has

(*Continued on page 33*)

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Louisiana, which became the 18th state in 1812, was discovered by the Spanish, dominated by the French through most of its early history and finally became part of the United States in 1803. The combined heritages—French, Spanish, native Indian—have resulted in a mix of cultures still evident today. It is a fascinating place to go, and you'll always find a welcome from a people who have fiestas for everything.

Red River Valley

Shreveport, Louisiana's second city, makes a good base for exploring the Red River Valley in the northern and central part of the state. Natchitoches, 71 miles away, established in 1714, offers tree-lined streets and old homes that retain a Latin flavor. From there, it's just 21 miles to Winfield, birthplace of Huey Long; Ruston, the state's "peach capital," is just a bit further along. Shreveport has several Holiday Inns, at least one Ramada Inn and a Howard Johnson's. (Other cities mentioned here will, of course, offer similar accommodations.) Check box 1 for data on four driving tours out of Shreveport.

The bayou lands

Make Lafayette your base for investigating southwest Louisiana. This is the center of the Acadian population, the Cajuns, whose French customs are still intact in small, off-the-beaten-path towns such as Big Mamou and Little Mamou.

The land of the bayous, setting for Longfellow's *Evangeline*, abounds in 18th-century houses and fascinating islands. Jefferson Island, where both the pirate Lafitte and, later, President Grover Cleveland came to relax, takes its name from Joseph Jefferson, the 19th-century actor who immortalized the character Rip Van Winkle. It is especially notable for its collection of magnificent gardens, each keyed to a different theme. Check box 2.

The Felicianas

In eastern Louisiana, Ba Rouge, the capital, is rich history, and just 30 miles no at St. Francisville, is the a bellum country of the Felicia where life was opulent, ser and beautiful in the mid 18 America's Golden Age.

Rosedown is perhaps best-known of the many pa cian mansions in the reg You can visit it any day Christmas and Christmas E Check box 3 for details.

Audubon loved this area spent many months here pa ing. The West Feliciana Hist cal Society is sponsoring Audubon pilgrimage March 16 and 17 that will include its to the Rosedown garde the society's museum and Af Villa Gardens. Check box 4.

Fiesta in New Orlea

New Orleans' Spring Fiesta ficially begins the first Fri after Easter and continues 2½ weeks. There are gui tours through Vieux Ca great homes in the garden trict are open and this y there will be Saturday and S day trips to plantations in countryside. Check box 5.

For great atmosphere a food, try Tchoupitoulas Plan tion, an 18th-century hou overlooking the river. Perha the most famous hotel is Pontchartrain, its Caribbe Room known everywhere for cuisine and elegant settin Check box 6 for details on Pontchartrain. Another fine tel is the Royal Sonesta, a 5 room hotel with rooftop swi ming pool and a number of d ing rooms—including Begu Restaurant, which is decorat with signed Daumier prints. more information check box

For general reference, t state publishes a folder on history, a guide to 40 an bellum houses and a booklet Creole cooking. Check box 8 these three presentations.

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lately been shown in the New York Museum of American Folk Art, along with the primitives of Sister Gertrude Morgan and Bruce Bryce.

You may visit Melrose any time and if you're as fortunate as I was to be in Natchitoches on the second weekend of October, you can take the annual Historic Tour and get inside many town and plantation houses. This tour is under the auspices of the Association of Natchitoches Women for the Preservation of Historic Natchitoches, sometimes known as the Ladies in Calico, the Historical Ladies or —as when they threatened to lie down on Front Street rather than let its authentic brick paving be black-topped —the Hysterical Ladies. These formidable and effective preservers headquarter in the restored 1811 Lemee House, invite visitors any time to the house and garden, furnishing advice and itineraries for walking tours. In the summer, the Louisiana Outdoor Drama Association puts on a pageant of the area's colorful, complicated Indian-Spanish-French-African plantation history in a new outdoor amphitheater. In December, the town lights up for its nationally known Christmas Festival, the big bash on the first Saturday, with parades, floats, fireworks and, of all things, water-skiing on the river along Front Street. Latest star in the local crown: Natchitoches has been designated a National Bicentennial Community so the whole country will soon know how to pronounce its name.

Join the club if you've never heard of Kate Chopin. I hadn't, but shame on us because she was an excellent writer and her *The Awakening* was truly avant-garde in the 1890s. She lived for a time in Cloutierville, a village near Natchitoches and related the simple Creole life and Cane River folklore in *Bayou Folk*. Her home, in early Louisiana style, has been restored and made the Bayou Folk Museum by its owner, Mrs. Mildred McCoy. Besides Chopin mementoes, it has furnishings of the unpretentious type her characters might have lived with. No grand Louisiana armoires (slender-hinged doors and interior drawers), no work of the famous New Orleans cabinetmakers, François Seignouret and Prudent Mallard, which you see in the great houses, and that's to the good because it rounds out the picture.

On occasions, there are demonstrations of country crafts—cracklin-making, for example. On the day I was there, Mrs. McCoy regaled me with an authentic down-home, high-on-the-hog lunch —barbecued ham, cornbread dressing, pork and beans, pork cracklins (cooked in a washpot on the museum lawn, stirred with a boat paddle), hot biscuits and a sinful pecan cake, and I left with a genuine hand-made corn broom.

"Laissez les bons temps roulée"—let the good times roll—that's the motto of the Cajuns, the descendants of the exiled French Canadian Acadians who settled in southwest Louisiana in the 1760s. They surely roll in Lafayette, a city that simultaneously thrives on oil and its very French traditions and is the unofficial capital of Cajun country.

The town is warm, hospitable, flowering, my first inkling a hotel room full of saucer-size camellias, the welcome of a friend who'd never laid eyes on me. They continually celebrate their flowers here—a camellia show in January, an azalea trail in early March, an iris festival in April. I'm told their Mardi Gras rivals the New Orleans carnival in splendor and if the dazzling costumes of the queen and her court are any gauge, I believe it. (See a collection in the Lafayette Museum.) Evangeline, the unmelancholy Cajuns' melancholy heroine, has a race track named for her here. And, while a Chamber of Commerce building is an unlikely sightseeing attraction, this one has got to be seen. Architecture buffs converge on the Art Center, designed by A. Hays Town in the style of a colonial Louisiana plantation house and built by early used methods.

But the real bowler-over is Architect Neil Nehrbass's Natural History Museum and Planetarium, a center for environmental studies in this area that is concerned with the ecology of the close-by Gulf of Mexico. As lively and unroped-off a museum as ever was, this one is set in a meadow of grasses and wildflowers and has a "Sensatorium" for heightening sense awareness.

St. Martinville, nearby in the heart of Cajun country,

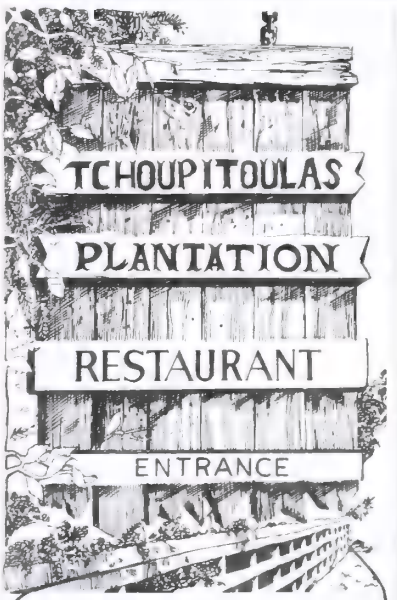


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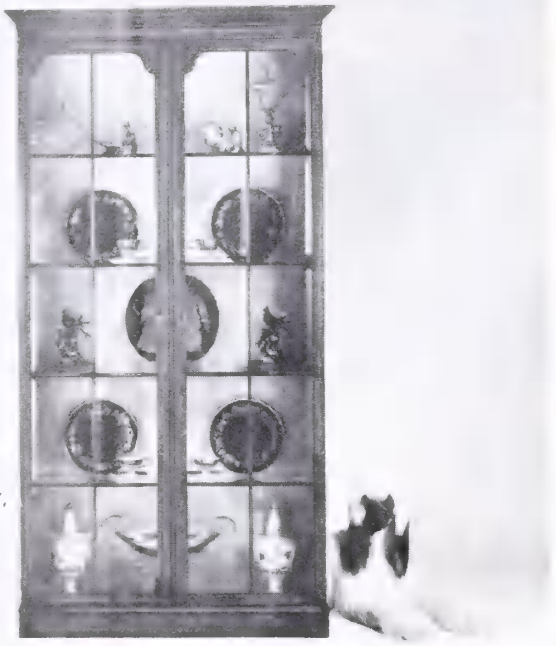
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also prides itself on being "le petit Paris de l'Amérique," because it was founded in the 1740s by émigrés from the French court and their descendants perpetuate the courtly tradition. "They're Marie Antoinette kooks, all dukes and duchesses," says one irreverent young native, who is nonetheless proud of her ancestry. The early Cajuns were not courtly, but hard-working farmers and you can see how they lived in the farmhouse museum in Evangeline State Park. Emmeline Labiche, the real Evangeline, is buried in the Catholic churchyard in St. Martinville, the tomb marked by her statue. The donor and model was Dolores del Rio.

In these parts your ear gets attuned to French and something that sounds French but is not quite—the local patois. No one loves Saturday night better than a Cajun, which you can see for yourself if you experience one of their bi-Saturday *fais-do-do*, literally meaning "go to sleep", actually meaning a swinging dancing party to the music of accordion, fiddle and triangle (*ting-aling*).

Hereabouts, where the food is a distinctive meld of French, Spanish, West Indian and Indian cookery, the real culinary hero is the little crawfish, a miniscule version of the lobster the Cajuns say followed them down from Canada. He shows up in myriad forms—in pies, *étouffés* or gumbo (thick soup) or just plain boiled (great with beer). Don's Restaurant and Pastor's in Lafayette oblige your taste buds nicely with these delicacies, if you're ready for the nip of seasonings like cayenne and filet gumbo (dried sassafras).

Which naturally reminds me of Tabasco Sauce and Avery Island, near New Iberia. Avery is where the McIlhenny clan have been growing capsicum peppers and making that sizzling condiment for over a century. But while they were at it, they were also conserving the natural wonders of the place, maintaining vast acreage of subtropical jungle, manicured gardens, a wild bird sanctuary and marshlands where you can observe all manner of wild creatures, like muskrats swimming cheek by jowl with alligators. Avery is one of five puzzling "islands," which are really great mountains of salt rising from the wetlands. Here and there, self-effacing little pumps are quietly working away—there's also oil in these hills.

Funny thing about gardens—when you've seen one, you haven't seen them all. Still in the New Iberia area on Jefferson Island, another salt-mine phenomenon, John Bayless cultivates a magnificent terrain called the Rip Van Winkle Gardens (because Joseph Jefferson, the past-century actor, made his fame playing Rip and once owned the island). There's everything here, including an orchid house, and in late February and March, when the camellias and azalea are out, it should be a dazzler.

New Iberia, on the Bayou Teche, is a quiet, nostalgic, stroll-about town, worth a visit even if it didn't have the lovely Shadows-on-the-Teche, an 1831 townhouse of a wealthy planter, now restored with its original furnishings. These give a sense of immediacy, as if the owners were just outside in the garden, under the moss-veiled live oaks. I might have succumbed to melancholia, had I not been whirled away by an ebullient New Iberian, Virginia Kyle Hines, a gold mine of information on old glass, mules and local voodoo, who maintains on her land a sort of sample voodoo doctor's cabin. It has a marker: "This is an unhistoric monument. Nothing important happened here."

Lots of things of importance happened in Baton Rouge, the state capital and my next stop. This cosmopolitan city has lived under 10 flags, and for a fascinating rundown on this, there's a great exhibit in the 17th-century Spanish arsenal, now a museum. Many of the state offices are housed in handsome old buildings dating from 1812, and for contemporary grandeur, the towering state capitol and its 27-acre gardens can't be matched. The city boasts legitimately of its food, which brings together all the elements of Louisiana's regional cuisines. I ate Italian at Aunt Fanny Distefano's The Village.

Outside of town, attached to Louisiana State University, the Rural Life Museum, actually a reconstructed town, duplicates the working quarters and worker's houses of an oldtime plantation, and

farm implement buffs have a field day looking over the old equipment. It can be visited only by appointment.

In the lush, lovely country around St. Francisville, plantation houses abound. In this area John James Audubon fell in love with the birds and painted 82 of his Birds of America. The annual Audubon Pilgrimage, arranged by the West Feliciana Historical Society, to be held this year from March 15 through 17, will get you inside several privately owned houses, including Wakefield, where Audubon lived. (Tour tickets are $6; write the Society, Box 338, St. Francisville, for more information.)

You can actually sleep in a plantation house, as I did in Mr. and Mrs. J. W. Brown's Cottage Plantation—in a tester bed, à la Scarlett O'Hara. You'll find a flower on your morning coffee tray, then sit down to a glorious plantation breakfast with Estelle's glorious hot biscuits in a beautifully appointed dining room. In Jackson, Mr. and Mrs. Robert Cohig receive guests at Asphodel, a house in a field of daffodil. Down the road a way, they have a restaurant, gift shop and overnight rooms. (I reread this and realize that nothing I can write can quite convey the true warmth and hospitality of these hosts.)

The great showcase jewel in the crown of St. Francisville is Rosedown, an opulently, meticulously restored 1835 mansion, surely the grandest of the grand, in gardens that took their cue from Versailles and the Italian villas. It was restored by Mr. and Mrs. Milton Underwood as a museum, a document of the urbane culture that existed in Louisiana in the halcyon days preceding the Civil War.

On the new highway, you practically flash from Baton Rouge to New Orleans. The Queen City is a heartstirring place—to some, it's dreamy dreams and the nightlife of Bourbon Street; to me, it's the French Quarter's lacy ironwork, pecan pralines, the street artists and the antique shops and, of course, the living jazz at Preservation Hall. It's everybody's idea of scrumptious food and, to Antoine's, Galatoire's, Brennan's and the black coffee and *beignets* at the old French Market, I've added Ernest Masson's as a restaurant I'd like to go back to.

Coming up in New Orleans: their own Superbowl, ready in 1975; a new riverboat to take you into the bayou country; a new superstructured sidewheeler, to provide jazz, dinner and dancing at dockside for 450 people; the Spring Fiesta in the first two weeks of April, opening up all sorts of secret gardens not usually visitable. Pete Fountain is running for mayor, and Arlene's Tours is running 12-passenger minibus trips along the picturesque River Road between New Orleans and Baton Rouge, with a stop-off for gumbo or jambalaya somewhere along the way.

That's my take-it-from-the-top tour, but for more complete information write the Louisiana Tourist Development Commission, Box 44291, Baton Rouge, La. 70804. ■



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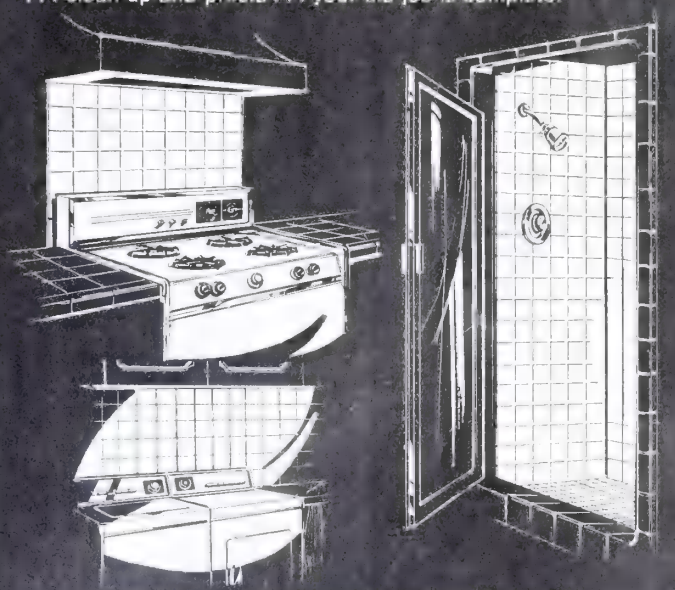
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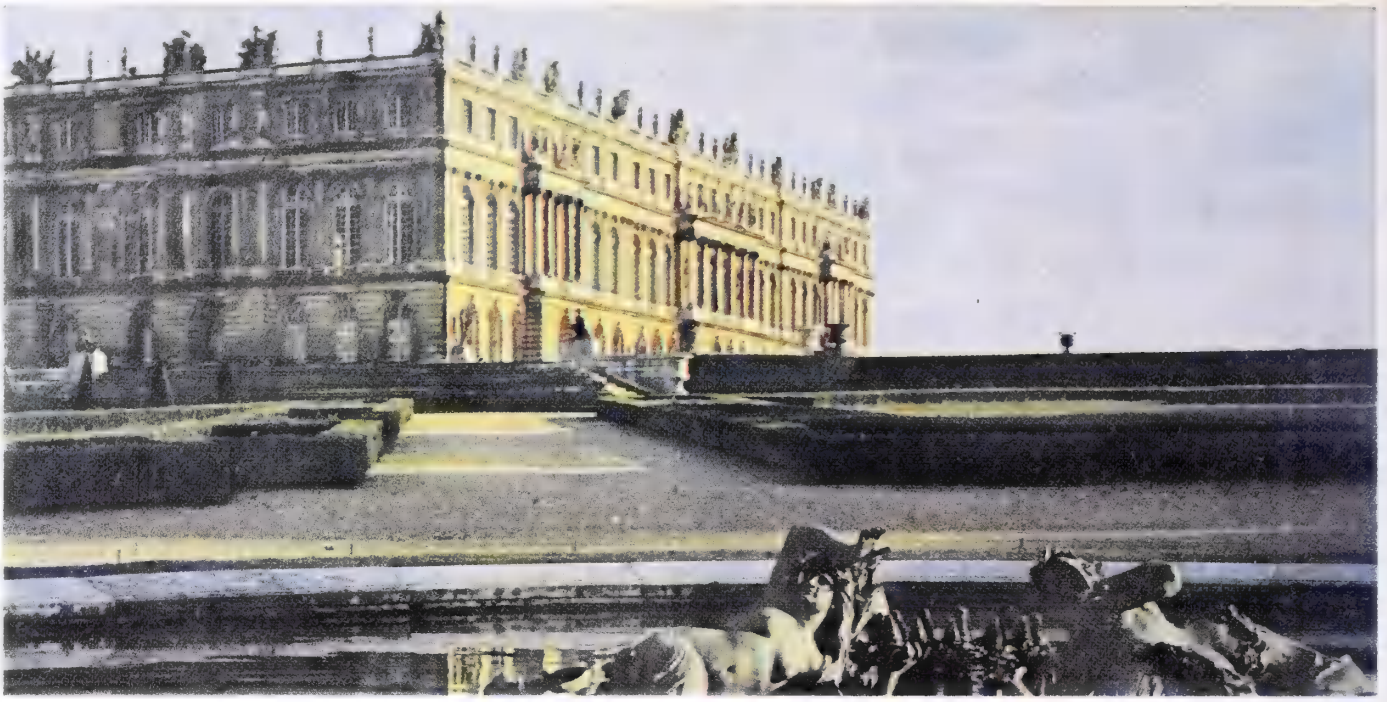
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NEW



By MARY BOWDEN ☐ A new way to save: bank rolls (*above*) in white, red, yellow or black plastic; four inches in diameter, twist apart to open. IDG coin bank, $5. The two modular cabinets by Texstar (*below*) are part of a five-unit system to organize kitchen gadgets, paper wraps, herbs or dry staples or unclutter your bathroom. Plastic frame in white, gold or avocado with acrylic fronts: 6¾ by 6¾ by 13½ inches. Two-drawer unit $10; four-wrap unit $13. From Bloomingdale's, 1000 Third Ave., New York City 10022.





PAUL JACOBSEN

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NEW

If Colgate is just a kid's cavity fighter, how come Gwen Verdon won't brush with anything else?

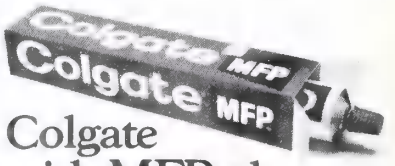


The *Sweet Charity* of Gwen Verdon is well known to many people. For even while starring in Broadway hits from *Damn Yankees* to *Redhead,* Gwen's life has been people. Teaching. Working with the under-privileged. Giving. That's what Gwen Verdon is all about.

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Colgate with MFP...the breath-freshening cavity fighter.

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COURISTAN

THE NEW LIFE PEOPLE

Individual color preferences rarely change. The "why" of it is not as important as the good feelings we get from living with a particular shade, hue or tint of color. Psychologically, a color can provoke an enormous range of reactions and, often, we couldn't be called on to say exactly how it happens. But, this is color's baffling power. Yellow illuminates, blue cools, brown tranquilizes—and we feel it. How we put color's infinite variations together will always be personal. Share some of the newest points of view with us and witness the impact of color ahead.

COLOR '74

House Beautiful
FEBRUARY • 1974



FELICIANO

When Decorator Mark Hampton chooses vivid red for the living room in his Park Avenue apartment (*above*), you know that here's a man who's undeniably bold about color. Rich red walls, fascinating in themselves, are a lush background for paintings and an international mix of furnishings comfortable for guests and family.





Ripe orange, a color with clout, is quite a mannerly additive set in this spectacular seaside country home (*above left*). Decorator Jacqueline Peters of Sarah Hunter Kelley Inc. incorporates this bright citrus colo in geometric shapes to add an air of informality to an eminently elegant room. The spoke-back chairs, painted and re-covered in a contemporary print, are treasures from Elsie de Wolfe, America's first decorator. A roun glass-top table that *could* look austere is warmed by an orange-avocado-beige rug beneath. The handsome china, silver and glasses and all of the table accessories are from Tiffany. ***What would be lovelier*** than a glass of Cognac in the adjoining sitting room? Jacqueline Peters h keyed this room (*below left*) to its open seaside locale with delicate floral pinks and a furthe exploration of potent orange. Wood-framed furniture, painted white (the serpentine-backed sofa and arm chairs), punctuates the openness and informality. ***Blue-and-white,*** a classic color partnership, is harmonized into a self-contained fantasy bedroom/sitting room for Dolores Del Rio (*right*) for an exhibit, "Rooms At The Top," sponsored b the Los Angeles chapter of the American Institute of Interior Designers. For them Elizabeth N. Hodgkin created this morning room for the exotic film star by starting with a Portuguese tablecloth with a tile print, then building the blue-and-white roon around it. Usually cooling, cobalt blue, rich with pattern, here is warm, intimate, Mediterranean.

BOTH LEFT, HARRY HARTMAN; RIGHT, GEORGE R. SZANIK



What happens when two fashion designers with a gifted sense of style decide to decorate their own duplex apartment in a New York City brownstone? Simple. With Albert Capraro and Carmine Porcelli, who both work for *Haute Couturier* Oscar de la Renta, the result is a lavish use of patterned fabric, plants and glitter (*right*). The living room is small, but Capraro and Porcelli have thought out the space so that it offers the most in visual experience and ideal comfort. A pomegranate print for the walls and furniture exudes warmth; a collection of Persian paintings in rich colors (done on glass) lend an Old World flavor. ***At the opposite end of the room,*** pattern on pattern is relieved by a mirrored wall hung with an antique mother-of-pearl and silver mirror from Egypt (*below*). ***Decorator Renny Saltzman*** floods a living room with two of the primary colors—red and yellow (*bottom*). Overhead, yellow beams outline the red ceiling and point up the architectural detail. Red and white combined in patterns on the banquette, rug and table, form a unique density of color highlighted by a leaf green ottoman.



BOTTOM LEFT, FELICIANO; OTHERS, BILL HELMS





When a pattern is authoritative and the color energetic, you can be certain that the room will then give off perpetual vibrations of *joie de vivre*. And Decorator David Laurence Roth uses such a collaboration in a New York City living room (*above*). The color is pure autumn, but the print, summer floral bouquets. Roth applies this vibrant fabric on both walls and furniture—a look that's always fresh. No harsh angles or competing shapes here. The furniture is soft, stuffed curvilinear, and instead of the traditional long, low coffee table, Roth selects two glass-topped cocktail tables that stand on sculpted delicate legs. Used as a side table, a Japanese garden seat, the only other pattern.

White has a way about it. Very civilized. Deceptively fragile. Always versatile. White can summon pictures of hilltop villages in Spain. Or white can, as it did with Decorator Bob Patino in his own home, prompt the conception of a living room with white as the exemplar of urban sophistication (*right*). Here, the very lack of color illuminates through the play of surface textures: lacquer, tweed, metal blinds, all flattered by the soft background of the matte-finish walls. Accessories, in a choice of bon-bon colors, touch many periods and divergent cultures. The ziggurat-shaped seats are Art Deco; on the table, a 17th-century Chinese plate, a Navajo necklace, a figurine from Nigeria. The painting is by Bill Polito.









Red is not only striking, forceful, impulsive, the color of movement and will, it can also be as dignified as a Regency court. For example, the model rooms at left. Decorator Jay Spectre has taken the same amount of space and utilized it in three different ways, thinking red as the basic color force. ***The living room*** is streamlined, open to the Park Avenue view (*top*). The blackberry vinyl walls touch light on the window side and a sparkling wall of mirror on another—all outlined with stainless steel moldings. Gently curving armchairs upholstered in claret red bring the room just the right amount of liveliness. The deeper shade of wine covering the sofa is contained by its stainless steel frame. ***As dignified as*** the living room is, so the sitting room is a comfortable and pleasant retreat (*middle*). It's rare to think of a persimmon-y red as a tranquil background, but here Jay Spectre does succeed in effecting it. The red is countrified, the textures earthy. There's an antique needlepoint rug, burlap walls, a flame-stitch sofa—all of them somehow working to give the room a calm look that's achieved with monochromatics. ***Every New York apartment*** needs to have an extra room for favorite transient guests and Jay Spectre has designed such a room—one that also functions as a study for the owners' own requirements (*bottom*). The informality of the cork walls dominates. Red here is spicy and incidental, mingling with neutral navy blue in a classical paisley print. ***Decorator David Whitcomb*** opted for distinctly country colors in the planning of this living room in Mr. and Mrs. Frank Eberhard's stone farmhouse (*right*). Here, the deep buttercup yellow walls, lacquered to a fine gloss, are spiked with dynamic reds and a fine mix of patterned blues in a blend of country furniture and modern upholstery to light up a room that's darkened and shaded by trees outside.

RIGHT, FEICIANO; ALL OTHERS, BILL HELMS





A composed blend of neutrals—beige with brown and spicy sepia—color this super-subtle living room in the New York City home of Mr. and Mrs. Rafael Ramos Cobian (*below left*). For only one of a series of groupings in a large room, Decorator Mark Hampton kept white to a minimum, used chrome yellow silk for dash, earth browns for warmth with all the colors in the screen. ***White filigree is silhouetted*** against spring greens and yellows in a girl's room (*below right*) done for the Montclair Junior League Showcase House in Montclair, N.J., decorated entirely in wicker by Wally Walters of Walters Wicker Wonderland. ***A red-white-and-blue wallpaper*** with an emphatic personality is the color core chosen for a hallway in Mr. and Mrs. Matthew Kornreich's home (*bottom left*) designed by Audré Fiber Interiors. It's a truly charming introduction to the red library at the left and the adjoining navy blue living room. ***Aquamarine blue and cherry red*** distinguish the living room of Mr. and Mrs. Worsham Rudd (*bottom right*). The colors are the favorites of Mrs. Rudd—professionally known as Julia Meade. Joseph Braswell set them off with white walls, focused attention on a tall, commanding red screen. The Gerstner painting is from the Galerie Denise René. ***A library in noble proportions*** remains faithful to its 19th-century heritage with quiet, formal coloring and period pieces (*right*). Designed by Robert Parker Young Interiors Ltd., St. Thomas, V.I.









PHOTOGRAPHS: UPPER LEFT MARIS/SEMEL; LOWER LEFT BILL HELMS; ALL OTHERS FELICIANO. FOR DETAILS SEE PRODUCT INFORMATION



COLOR '74

We all have our favorite hues . . . and the best guide is to follow your personal rainbow — whether it leads to pomegranate or puce. 'Public color,' however, is a different matter, and here we present the colors that are climbing back into fashion favor

By MARION GOUGH

true blues

Say what you will about the state of the world, but we probably are living in the most colorful epoch in history. Never before such an array of tint and hue, light and shade, pigment and dye to choose from, whether you're buying nail polish or redoing the kitchen. Delicious and dizzying and everyone is into it. Most of us have our favorite colors because way down deep inside we have subconsciously triggered preferences that were undoubtedly set in childhood. And probably the best advice to the bewildered is to follow your personal rainbow, whether it leads you to pomegranate or puce.

Some students of this whole mysterious color business believe our choices are directly related to our physical pigmentation and emotional makeup. One color system, called Color Key, divides all color—and the human race—into two groups. Key One is Cyanic, meaning tinged with blue. Cyanic people, those with rose-pink skin, are observed time and again to turn like homing pigeons to the rose-pinks, the blue-blues, the blue-greens, the cool yellows—and if they don't, they ought to, because these are the colors most flattering to them. Key Two is Xanthic, meaning tinged with yellow, and your honey-skinned Xanthic opts for peach-pink, rust, yellow-green, green-blue, buttercup yellow. Color clash results when you try to mix Xanthic and Cyanic, as when a woman wears orange lipstick with a rose-pink dress, so adherents to the Color Key System consider it a foolproof basis for harmonious color blending.

On the metaphysical side of things, Dr. Max Lüscher, a Swiss color psychologist, theorized in 1947 that our color preferences are revelations of our personality traits, and if you want to find out some spooky things about yourself, take his test ("The Lüscher Color Test", Random House, $6.95). Meantime, as indication of the current preoccupation with color, color consultants are cropping up all over the place, ready for a fee to analyze your relationship with color, advising what colors will give you a happier home life and what colors to wear when you want to appear forceful, sexy, dignified, demure. If some critics of this service put

on a par with astrology, there are scores of
ıtisfied clients who claim it works wonders.
But there is also such a phenomenon as
ublic color choice—that mysterious color de-
and that accounts for those cyclical changes
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nge study of the direction that public
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er the years. And the popularity of color
indeed continually changing, never with
amatic abruptness but inexorably and
evitably as the planets move.

Over a certain period of time,
timated at about seven years,
e restless human eye seems to
eary of the same colors in the
me hues and intensities. Our color
oices can also be affected by a thou-
nd external influences. However, popular
ste in color—all color—is in continual, subtle
ift. It is not a question of this year's "in" col-
versus last year's, but a gradual, sometimes
finitesimal stepping up or down in intensity
tint that shows what way a color is going.
Most fascinating proof of this is in the com-
arative color charts of the Color Association
the U.S., whose experts, wise in color ways,
ave been clocking the popular acceptance of
l color families over the past eight years.
ou can see how green, for example, quietly
ok on yellow tones, swelled to a crescendo
avocado and is now losing its
llow cast and getting bluer. The
ue family is also in
ocess of

mixed greens

turning bluer, away from green-tinged aquamarine and turquoise. The earth tones, which are always with us, are with us in an even greater range of tints and values, from tree-trunk brown and terra cotta to the paler shades of sand, wheat, bone and ivory.

Manufacturers of home furnishings confirm that this is what is happening. They observe all colors turning gentler in intensity, clearer, brighter, lighter, drifting into pastels—firm, strong pastels or pale, pale pastels. Plaster-white walls are beginning to give way to ivory, cream—and pastels. Gold is becoming yellower, pink is starting to approach peach and salmon. It is not as if these—which are not new, just newly seen after a long absence—are immediately going to supersede every other color on the market. But be ready to watch them on their upward climb. For starters, see the True Blues, Mixed Greens and Good Earths that we show on the following 12 pages.

good earths

true blues


1


2


3


4

a walnut display case with blue Plexiglass sliding fron The chessboard has a nylo velour surface of Prussian blue on royal blue square Austin Enterprises. **7.** Blue shellacked wicker basket, available in three sizes at Diane Love. "Celebration" muslin sheets by Wamsutt **8.** An intense and excitin concentration of blues in Mr. and Mrs. Lester Dunde living room in Manhattan. Inspired by the blues in Oriental porcelain, Designe Joseph Braswell used a dee aquamarine in the walls, repeated this hue with na and bone in the geometri carpet and covered all the upholstered pieces with a navy-and-white chintz. **9.** Luncheons and informa dinners will be more festiv with "Cloud Land" setting by Nikko Ceramics. The "Gossamer" silverware an "Accent Blue" glasses are Gorham. **10.** In the Palm Beach sitting room of Mr. and Mrs. Jack Lubotta, th walls and seating units are covered in a water-coo print; white shutters form a pertinent visual link with the outdoors. The room was designed by Felasco- Smith, Palm Beach, who a designed the blue rug thickly edged in mossy gree


5

Blue is, no doubt about it, a perennial favorite. Depending on shade or intensity, it can cheer, calm, soothe, exhilarate. **1.** Heavenly blue blossoms burst into bloom on a rattan chair from the "Gallery Collection" of Ficks Reed. **2.** Splashes of white on blue in faïence ashtrays from the "Baca" Collection by Royal Copenhagen. **3.** Pretty "Fondue Party Set" includes the fondue pot, warmer and six forks. "Bleu Belle" by Le Creuset. And in back of the party-works, crisp "Vi Plaid" wallpaper from W. H. S. Lloyd Co. **4.** A loveseat in a smart, quietly sizzling flamestitch to spark any blue-mood room. From Gimbels, New York. **5.** Toward a compleat bath, some of the essential accessories in shiny plastic: a tissue box, wastepaper basket and soap dish. From Gimbels, New York. The backdrop: "Lawson" all-cotton fabric by Riverdale. **6.** "Austin Classic," a chess set with stylized aluminum chessmen, a mighty king that's five inches high and

TOP RIGHT, ALEXANDRE GEORGES; FAR RIGHT BELOW, MARIS SEMEL; ALL OTHERS, BILL HELMS


6



8



9



10

true blues

11. Reminiscent of the fresh, clear blues found in Dutch china is this "New Holland" Pyrexware set with a cork trivet, 1½- and 2½-quart casseroles. By Corning Glass Works. Shown on "Beauvais Tampico" nylon carpet by Bigelow. **12.** The fashion message here, as almost everywhere else in the world of style, is denim. "Sidekick," in blue denim, is a portable, 12-inch black-and-white television with earphone. By Zenith. It sits here on glazed ceramic tiles in natural putty color with blue denim-colored squares. "Summit Styles" from Summitville Tiles Inc. **13.** Faithful notewriters, that rare breed who thank their hostesses immediately and dash off impromptu messages, will like "Feather Print," a collection of













stationery with holder, bo and clipboard. From Sak Fifth Avenue. Behind the "Buckskin," a paper-bac vinyl design from the "Vinyl Grounds" Collectio by J. Josephson. **14.** Hold the staples, if not the sto of life in "Fashion Rings shiny metal canisters. Ho Howard. **15.** Double-wal plastic bowl for imagina hot or cold concoctions, with a nifty slit for the spoon. Seabon Scandinav Imports. "Friendship Trai a paper-backed vinyl by Papiers Peints. **16.** A splen fabric twosome: "Satsum cotton with Zepel finish, Polynesian design from Cohama Decorative Fabri and "Chrysanthemums & Bird," a cotton from Engl available through Greeff. **17.** Highly polished navy blue vinyl-covered walls off fine needlepoint and a mix of yesterday and tod to illuminate the living ro designed by Audré Fiber for Mr. and Mrs. Matthew Kornreich. **18.** In a New York brownstone designe by Brown and Morrow, a country French bonnetiè holds part of an extensiv collection of blue-and-wh pottery. **19.** Blue is pale cool and calming in an of fashioned out of a sunny corner of a high-rise apartment in New York C Designer Brian V. Reale matched the wall color t patch of blue sky on a bri day in April. In this space created for serious work, vertical blinds control day light, reveal skyline by nig

FAR RIGHT BELOW, HARRY HARTMAN; BELOW RIGHT, O. PHILIP ROEDEL; ALL OTHERS, BILL HELMS







mixed greens













There's nothing halfway about the new greens. The are all clear and lush: **20.** "Windblown Tulips," a handmade quilt by Suttle & Seawinds. **21.** Green hand-blown bottles from Spain. B. Altman & Co., New York. **22.** "Tulips" and "Pattern Stripe" towels by Yves St. Laurent for Fieldcrest. **23.** Crisp white stacking case with green drawers makes a small, portable dresser. Beylerian Ltd. On Shinyl Vinyl "Mosaic Tiles," from Congoleum's "Now Floor" collection. **24.** The graceful "Willow Tree," Oxford bone china by Lenox Placemats and "Bamboo Motif" glasses from Bergdor Goodman, New York. "Old Virginia" silver by Reed & Barton. **25.** Designer Bebe Winkler likes the moody impact of a deep hunter green used all over in this Long Island study. **26.** Designers Zajac and Callahan mixed deep and pale greens in Mr. and Mrs. Jack Dushey's townhouse in New York.

BOTTOM LEFT, © PHILIP ROEDEL; ALL OTHERS, BILL HELMS







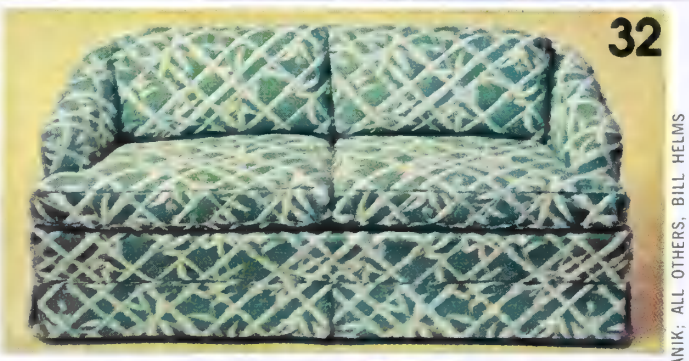
whispery vinyl wallpaper called "Fernery" that's scrubbable and strippable and has a fabric backing. From the "Wallcloth Collection" by Imperial. **30.** "Accent Two," a sleek, trim free-standing wall system to use against the wall or as a room divider. Omni Spacemaker Systems. **31.** "Orient," a tubular chair and stool with wide interlacing in pale green that contrasts to the darker aluminum frame. Brown Jordan. Around them "April Morning," charming, fresh-as-a-spring-rain all-cotton fabric made in England; from Greeff. **32.** An all-cotton quilted loveseat of graceful ferns and green bamboo print. Heirloom Furniture at Lord & Taylor. **33.** The "Tondara" cocktail table in clear, shiny emerald green

27. Bright forest green paint lacquers the wood arms and sides of this chair with a graceful cane back and seat. Piazza Originals. It sits on an all-wool, hand-tufted "Jungle" carpet, its pattern of irregular slashes raised, carved and beveled to create light and shadow. From V'Soske Inc. **28.** A delicate balance: the verticulated, lacelike white ceramic ginger jar that was turned into a lamp defined by a narrow green base and a pretty green paper shade. Handmade in Italy for Chapman Lamps. In back: Schumacher's "Flower Box" in 100% glazed cotton. **29.** For the foyer, a minty green clay basketweave umbrella stand, handmade in Italy. From Gimbel's, New York. In back, a feathery,











fiberglass. By Artemide USA. **34.** To create a country mood in Manhattan Designer Jay Spectre chose one lavish, leafy chintz set off with chalky white accents. **35.** Before the death of Pearl Buck, Designer Helaine Spoor had fashioned this hypothetical room for her as part of a project sponsored by the American Institute of Interior Designers in Los Angeles. Seen as a place to work and to relax, its garden colorings are shaped into a cool Oriental ambience. **36.** In this beguiling country bedroom, Designer Joseph Braswell makes great impact by using one print two ways: in white on green for furnishings, green on white for the airy wallpaper.

NEAR RIGHT BELOW, GEORGE R. SZANIK; ALL OTHERS, BILL HELMS



4



5



36

good earths

This good earth of ours yields rich, warm colors that can no longer be considered neutral. Lively now, they make a strong statement. **37.** How chic the Early American design looks in stainless steel with woodlike handles. "Eterna" by Ekco Products International. Don't these forks, spoons and a knife appear to be shown against a placemat? Look again—and look carefully—because this mat is actually a square of tile pretending to be what it's not: "Rope Floor," design in custom vinyl floorcovering from Floor Trends. **38.** The sturdy, stocky lamp in pine-finish is 32 inches high with brown "paper bag" pleated shade. By Tyndale Inc. Where are all the bright colors that are usually found in patchwork? Gone! What a personality change when the patchwork and paisley are whimsically combined in this all-cotton "Paisley Patch." From Bloomcraft. **39.** A fine way to have a conversation—in a rattan armchair that's an adaptation of bamboo country furniture of old China. By Pacifica Designs, at Luten-Clarey-Stern. Underneath the chair, detailed geometrics in "Polynesian Primitive," a rug from the Best Footlights Collection at Sears Roebuck & Co. **40.** The best of two worlds: from the East, fine Oriental design inspired by the household furniture used by the 18th- and 17th-century











Affluent Society in China. A
from the West, fine modern
craftsmanship. The happy
result is this cocktail table i
bisque-finish ash from the
"Folio Eleven" Collection b
Henredon. Another splendi
contribution from the East,
"Chindia," all-wool, Chine
leaf-design rug by Pande
Cameron & Co. **41.** Cado
tables and chairs of natura
polished ash have canvas s
Imported by Royal System
42. In this pepped-up ve
of the "brown study," brow
once a namby pamby little
thing, often poorly treated,
the ultimate sophisticate. P
of its splendid personality i
this New York living room
designed by Jay Spectre. It
great mix of shades, texture
and patterns in earth hues:
herringbone walls, enormo
white snowflakes on a sepi
carpet, with plaid seat cove
and a suede sofa. The woo
sculpture collage repeats th
room's warm tones and is
adroitly spotlighted by gall
lighting; a tall tree in the
corner, blue-and-white lam
and a pot of vivid flowers
provide the only bright note

BILL HELMS



good earths

43. Karen Karnes' Salt Glaze textured ceramic pottery. At the Gallery of Contemporary Crafts. In back, "Combo Weave," a matchstick shade in a natural finish. Sizes cut to measure. Window Modes. **44.** For smart accents, three-paneled willow screen from West Germany. At Design Research. Beneath it, a natural wool carpet design, "Ivory Coast," a special order from Edward Fields. **45.** A handsome part of the pillow movement is an all-cotton pillow "chair" that has a side zipper for attaching an extra pillow and making a pillow "loveseat."


43




45


47

Pillowed Furniture. **46.** Faï tray with a fish motif. From the "Baca" Collection by R Copenhagen. **47.** Ceramic wickerweave basket lamp a high-fashion terra cotta f topped by a mottled pape pleated shade. Tyndale In back of lamp, "Lancaster cotton by Cohama Decorat Fabrics. **48.** Wicker stool with a Colombian wool co from Wicker Works, avail through Luten-Clarey-Stern On the stool, "Big Cat" dee pile bedspread from Glenq Rush rug, from The People Republic of China, is availa through Import Specialists. **49.** Spanish waxed olivewo oblong trays. F.O. Merz an Co. **50.** Designer Gary L. Knight of the Studio of Inte Design, the J. L. Hudson Co Detroit, uses African anima statues, leather and snake a moose head and a tiger painting to spark the toffee and tans in a small study. 5 city or country, this rustic placesetting has charm: S handmade rush baskets ho bunches of bright flowers, rock candy is scattered a Plate, sugar and creamer trimmed in shades of brow called "Earth." From the "Stonehenge" oven-to-tab collection by Midwinter, a member of the Wedgwood Group. Placemats and nap from Lord & Taylor, New Y Baskets from River Shanno Slieve Bawn Handcrafts ar at The Irish Pavilion, New "Fashion World" silverwa by Oxford Hall; "Chromo glassware by Block. **52.** T sunshine colors can be eit naive or sophisticated. He a Manhattan maisonette designed by Richard Himm there's an interplay of the sophisticated golden yello the flowered carpet, velve sofa, chair and pillow fabr mixed with mellow woods soft lighting to create a most glowing sort of a r


46


49


48

OPPOSITE, FAR RIGHT, HARRY HARTMAN; ALL OTHERS BILL HELMS; FOR DETAILS AND RETAIL ADDRESSES, SEE PRODUCT INFORMATION



50



51



52

Which of us, at one time or another, hasn't surrendered meekly to a self-imposed identification of "color coward?" Why is it that, with a rainbow from which to choose, we tremble when faced with assembling the components of a room's color scheme . . . and then proceed, in an ill-fated attempt to apply apparel's basic black dictum to our interiors, to retreat to a beigey security?

Elsewhere in this issue (page 54) is the suggestion that this is the most colorful of times; never before has there been the variety of hues from which to choose. Time and again, we've received our marching orders: Color is personal, choose unto yourself and live with your preferences happily after. So why the franticness, fret and fear? Why not calm, confidence and common sense?

We all learn best, we're told, by example. What better guide to success than the personal preferences of professionals who daily deal with color—the individual choices of more than 50 interior designers? We asked each to furnish us with the scheme of his/her choice. Their comments follow. So read on, and perhaps when you finish, you'll find your color courage rising. Manhattan's Michael Greer describes his own living room and library: "Brown glazed walls with draperies and most upholstery in brown velvet. Four fauteuils are in blue satin, one in white matelasse. Red is the spice of the salad. A red lacquer Régence clock and numerous small objects in red: orange and red elements in the antique Bessarabian and Aubusson rugs."

The mother-daughter team of Dorothy and Penni Paul of Country Cousin Interiors in Los Angeles goes separate color ways. Dorothy favors the pink and orange families, using a palette from deep burgundy to shocking pink, spiked with sharp orange and fuschia. Penni's choice: "A warm dark brown and crisp white . . . a perfect background for bibelots and antique furniture. Flexibility of accent colors is unlimited, particularly with fresh flowers, which I always use. Breakdown of scheme: dark brown walls, natural wood floors, one wall of bleached wood and Mylar, all upholstered furniture in the same brown-and-white print, natural wood antiques."

Another designer team, Marilyn M. Wortman and Marion K. Frederick of Montclair, N.J., opts for "pale blue walls, dark wood floors, a rug of natural background with wide geometric banding in brown and blue (deeper than the walls), sofa and draperies in a predominantly blue-and-apricot print on a milk chocolate background, and two chairs in a flamestitch pattern or a similar design in graduated shades of blue (light), a chair in brown and two side chairs in apricot. Pillows and accessories picking up various other colors as well as the blue and apricot."

New York's Hector Grant picks a restrained combination of white, mushroom beige, espresso brown, black accents and pickled pine walls. "Curtain elevation divided into five paneled sections, pickled pine finish, forming a pocket for slim tied-back curtains of white-beige-brown-and-black ribbed cotton. Brown-white-and-black area rug spread over a stained dark brown floor. Upholstery is a contemporary floral pattern encompassing all colors in room, with added beige textures and brown velvet. Furniture finishes include wood tones, tortoise-shell and black lacquer."

Brian V. Reale of Manhattan chose cranberry lacquer walls, matte clay doors and panels, electric lapis blue trim, baseboard and crown moldings, sky blue ceiling, navy-and-French vanilla cream carpet, French vanilla cream sofa and "lots of steel, brass and lucite accessories."

Houston's Albert Carr admits he is "too fickle to go deeply into any set style or color scheme. I prefer a smart, simple multipurpose room of space-expanding bronze mirror (my signature), elegant fabrics, restrained use of furniture and accessories. Walls are upholstered in charcoal brown silk and the teak parquet floors are covered with Moroccan rugs in faded orange and gravel gray."

Chicago Designer Richard Himmel says, "I would start with dark elephant gray-brown walls and use lots of antique bleached and whitewashed French pine. This would be laced with the colors of things I collect—cinnebar red, blue opaline and Blanc de Chine."

Seeking a "dignified, formal and restful environment," Decorator A. Allen Dizik of Los Angeles has decorated his living room in "various soft shades and tints of blue, plus some black and a profusion of white. Georgian, Oriental and French furniture join company with contemporary paintings and blue-and-white Chinese porcelains."

Bebe Winkler of New York City has just changed "my most immediate environment, a large living-dining area that functions as my office as well. Walls were papered in a matte-finish sea foam blue (almost aqua), flooring is white-stained wood. All furniture is white lacquer or natural pale wood tones; upholstery was changed to 'dead white' cotton slipcovers. The result: a cool natural background, fine for a growing collection of Chinese porcelain."

Ever wonder about a professional's own color preferences? We asked dozens of top decorators for the schemes that please them...and here are the answers they gave us

55 PERSONAL FAVORITES

For New York Decorator Gerda Clark of Abraham & traus, a favorite color scheme is one that "mixes gray/beige ith off-white walls and accents of citron/yellow and rust. Vith this, light bleached wood."

Cynthia Rich Thurber of Weston, Mass., favors a living om that reflects "the serenity of an afternoon on Penob- ot Bay." Colors include a medium yellow with a little own, bayberry leaf green, lichen gray, shell pink, amber, bit of clear blue. Brown would be introduced by furniture.

or a scheme that provides a "great background for inter- ting pieces," Clifford H. Stanton of Manhattan and South- npton, Long Island, picks walls of putty suede vinyl with hite trim and pickled molding. Floor is a medium walnut ain. Draperies are in natural linen with a wide white-and- oral border, lined in ochre silk; a rug in hemlock green and ght celadon with coral and daffodil, and a sofa in celadon; airs in putty, with four pickled oak bridge chairs covered coral leather. "A black lacquer secretary with gold Chi- se decoration underscores this neutral scheme and gives vitality; a contemporary metal table strikes a new note."

New York Designer Renny B. Saltzman has "no favorite" it cites his city apartment as "somewhat traditional. Each om has one main color, such as red for the entry, brown r the dining room, brown and blue for the paneled drawing om and navy blue for the bedroom. My country home is tremely contemporary—mostly white with brown accents, l other colors coming from the outdoors."

Manhattan's Fred L. Vestal knows exactly what he wants d that's "20 shades of green from fresh to deep with a ight white flow, to replace the browns we have been happy ith in both our homes."

qually brief and to the point, Jeremiah Goodman of New rk City submitted "a color description that has been my tural background for many years, and continues to be re- ed." Earth colors—bone white, black, tobacco brown and tique gold—are accented by ice blues, pale violets, pale se, smoky topaz, mauves and amethyst—"all colors of uth American semiprecious stones."

Jill Wood and Zebbie Renkert's (Chester Springs, Pa.) de- ription was for a small living room. "Soft, creamy yellow d sky blue with touches of light pink and green and white. is creates a light and airy scheme that pleases us greatly."

Mark B. Nelson of Los Angeles says his favorite scheme one "incorporating a very orange orange, with browns, iges and whites, accented sharply with a brilliant daffodil llow in accessory pieces."

Ocala, Fla., Designer Michael Blocker "loves the whites— ol to warm, used with lots of naturals—flax, beige, wheat d sand. For general accents, copper orange, zinc gray, onze green. For sharp accents, malachite, sapphire."

Robert Metzger of Manhattan reports that "at the end of e day, after looking at a myriad of colors, I long to come me to the softness and relaxation of the earth tones— iges, terra cotta and the crispness of lacquer white. As an ded fillip, a dash of navy blue."

nother who likes a light, cool background is Designer Erna ine of Los Angeles, who puts together "walls covered in a mel-colored fabric, deep apricot rugs on polished umber- lored wood, furniture and accessories in various textures colors of bright navy, smoky salmon and shades of gray."

Suzanne Savage Holt of Detroit's J.L. Hudson Co. de- ribes a dining room scheme: white mottled ceramic tile or, dark chocolate walls with white trim, white metal nds, an area rug in chocolate and blue, a white marble- pped table and chrome chairs upholstered in blue wool.

Melanie Kahane of New York City states "A choice would be oriented toward a certain palette that I favor—reds, browns, beiges and whites. I find eggplant with white, beiges and touches of Chinese red lacquer very rewarding for a living room or library. Recently, however, my values have shifted notably and I have shifted the emphasis of color as well as its distribution. I now find color more effective and 'newer' when it is deliberately muted and is intended to perform not as a conventional scheme, but as 'no color'! Thus comes cool neutral backgrounds and interior furnishings made up of beiges, whites and mocha, with accents of steel, gun metal and warm lacquers of wood tones. Added to this must be favored possessions reappraised for scale, color and impact."

Strongly believing "in the return of the white room," Louis Fischer of Hannett-Morrow-Fischer in Manhattan sees "pure white walls and ceiling with the palest platinum gray carpeting. Large white wool-covered sofas, unfinished natural wood tables. Accents in shades of gray from platinum to medium with the palest shades of peach. Fabrics of white wool, gray suede and peach silk."

Robert Neal of Longboat Key, Fla., describes his garden room: "Walls of pecky cypress wiped with white. Wood floor is very dark with a high-gloss polyurethane. Windows left bare (privacy's no problem) except on the west, where I used tall white shutters. Dining table is draped with off-white cotton with an overcloth of brown-and-white. Color accent with this is a lime green, which brings in the shades of the surrounding fern garden. One wall is mirrored."

Mrs. Russell W. Davenport of Manhattan's McMillen Inc., thinks that "We have reached the (*Continued on page 151*)

COLOR: A 1974 FASHION FORECAST

"Deep colors are my personal favorites, but I feel that in 1974, we will be working a great deal with the lighter shades, especially the neutrals." So James Amster sums up the fine line between a designer's own preferences and current color trends. Again and again, the 1974 forecast is for neutrals. It will be the "year of the Siamese cat—deep bitter chocolate dwindling to soft cream," says R. Parker Young; a "return to the no-color look with all the earth colors as backgrounding," says Robert Metzger; a time "for all natural, neutral colors," says Rubén de Saavedra. "All white is the fashion for 1974," boldly predicts George Clarkson, white with peach and flesh tones and grays, believes Louis Fischer. But others think the most popular neutrals will be in the mid and darker range: terra cotta or darker earth tones, beige and gray in all variations. "When the market goes down, muted colors become more fashionable," notes A. Allen Dizik. Jack Lowery adds, "In times of uncertainty, people like to have comforting colors around them." Many designers also expect renewed interest in pastels. Blue was mentioned several times, especially aqua or turquoise, with a number of nods also going to the peach-apricot and plum-burgundy colorations and a large measure of green, dark to light. "There will be more emphasis on monochromatic schemes," thinks Joseph Braswell, with "a surprise from-out-of-left field accent color."

FRESH START FOR A DATED HOUSE

A BOLD RETURN TO BRIGHT AND DAZZLING





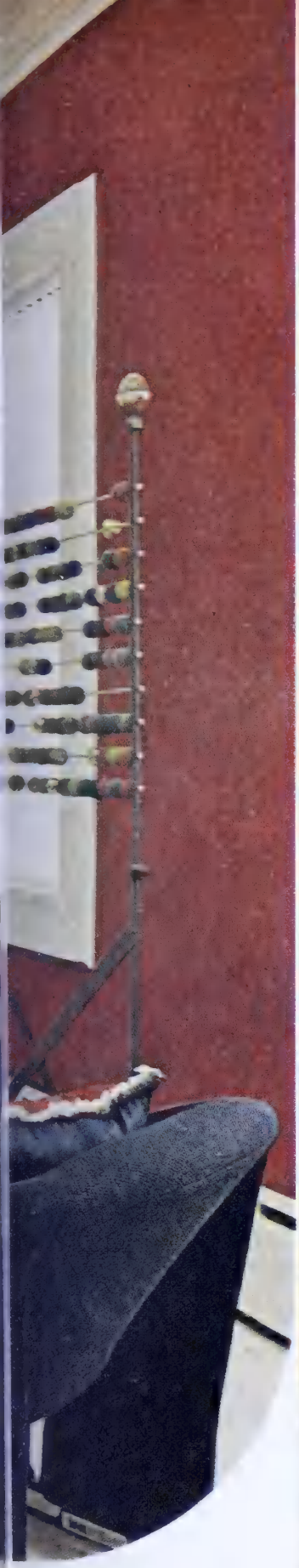
BILL HELMS

By JOHN H. INGERSOLL ☐ Using bared walls and floors as a canvas, Interior Designer Larry Deutsch has reawakened the spaces of this elderly house with extravagant strokes of white dashed with strong, clear color. This is his own house, near the lakefront north of Chicago, transformed now into a lively, upbeat home for Deutsch, his wife, Julie, and their three daughters. The furnishings in the living room (*above and right*) are a finely chosen mix of antiques and contemporary—an elegant period coffee table before a long, sparsely designed, vinyl-covered sofa, Deutsch-designed *chaises* flanking the fireplace. Over the original oak floors, re-sanded and epoxy-finished, went a mood-setting Edward Fields rug, designed after a Helen Frankenthaler painting. Centered in the window area a Carol Summers painting appears to float in space. It's really hung on strands of clear plastic fishline. Cast-iron steam radiators beneath the windows were removed and replaced with baseboard units.





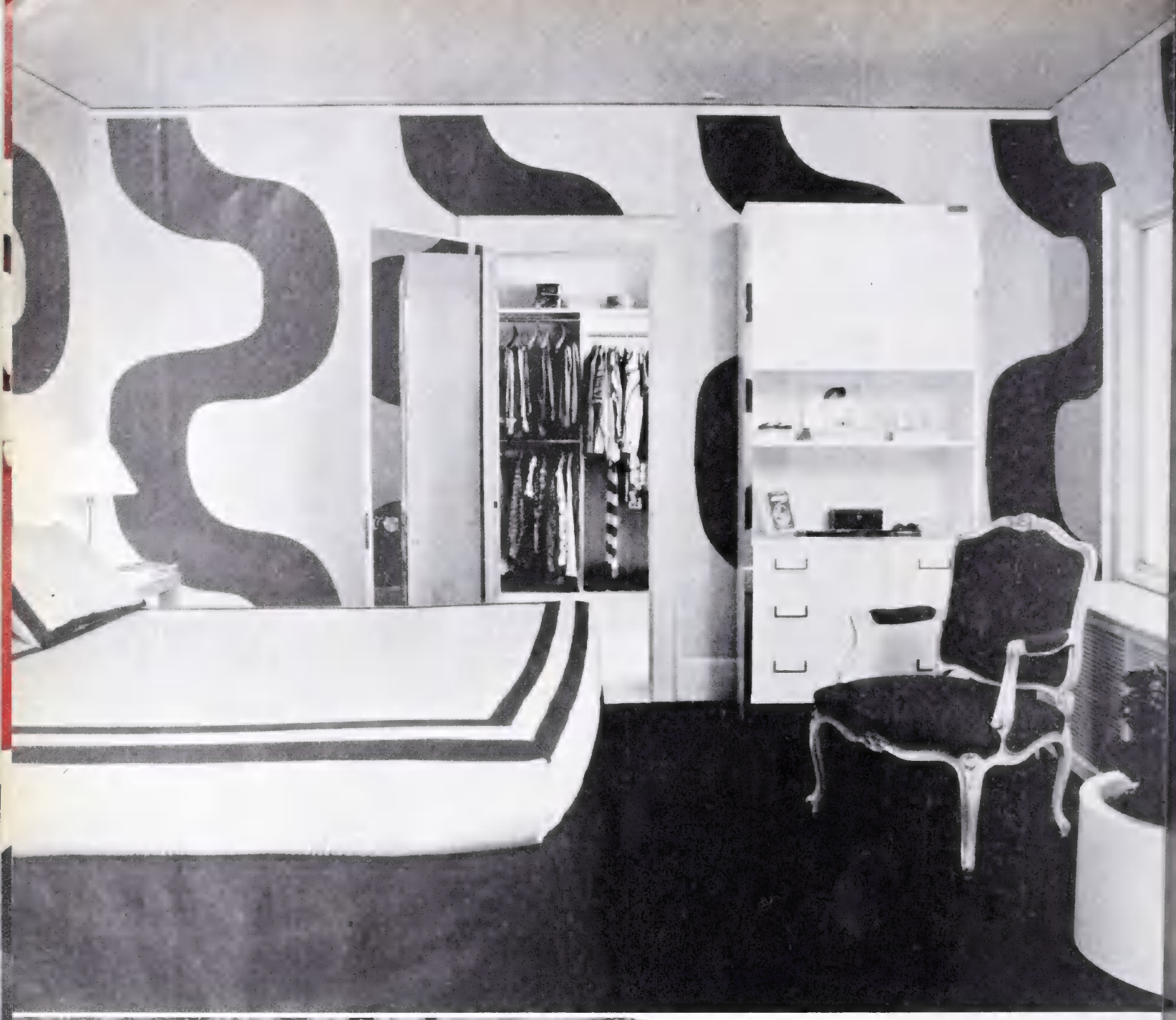
Primary colors dominate all the rooms in the house. Magisterial red envelops the library (*above*)—a warm and comforting color for Chicago winters. This space is used genuinely as a library, a quiet enclave, sufficiently separate from other rooms for unhurried reading. But it is also a natural gathering place at parties, the lounge chairs arranged to facilitate an easy, convivial flow of conversation. Tile floors here were acid-cleaned and re-coated with the same white epoxy that was used to cover the old wood floors in the dining and living rooms and front hall. A four-square-colored carpet in the dining room (*above right*) matches and contrasts with four square Parsons tables, together here to serve dinner for eight, separated when Juli Deutsch has more—or fewer—guests. The transformation in the kitch (right) is probably the most dramatic—from drab and worn to a sup functioning smash hit of color and clean white. "Our last house was dark and traditional with antiques and Oriental rugs," says Deutsc "We wanted a fresh start here. Now it seems we've started a trend. Many of my clients want to do the same thing." The Deutsches ente often, and the lively use of color is as much for guests' pleasure as the family's. Their big, rambling house is ideal for parties, yet in spaces such as the library, intimate enough for family gather







VIVID COLORS
CHASE *AWAY* THE
COBWEBS
OF SENILITY







Like roads on a map, meandering bands of r climb up the yellow-and-white walls of the master bedroom (*above*). The tailored yellow bedspread trimmed in red and a white cha upholstered in red exactly match the wall co —spice for an otherwise plain space. It all re on a basic black carpet. A suite of red-and-white rooms for daughters Loren, seven, and Cathy, five, includes a fantasy-patterned bathroom (*left*), a playroom with checkerboa floor and a bright and cheerful bedroom the two girls share. The third daughter, Leigh, n three, has her own sunny-bright room (*right*) washed in youthful yellow but with no hint o being babyish. Here, as throughout the ho much of the old (floors, radiator covers and windows) was simply painted to blend with t new—and quite handsomely so. New and old furnishings dwell side by side, tied togeth with Deutsch's strong doses of glowing color

FOR DETAILS, SEE PRODUCT INFORMATION

BEDROOMS, TOO, *ARE PAINTED WITH DRAMA*




the
great
clarity that
comes from
finland

By SUSAN LEWIN ☐ Since its triumphant emergence on the world scene in the early 1950s, Finnish design has been an international leader. A look at Finland in 1974 shows why its designers are still in the forefront: strong continuity of the original design message teamed with a freshness, a constant updating that indicates they have come to terms with the 70s as creatively as they did with the 50s and 60s. The Finnish vitality always comes through. Designs are crisp, clean, clear, the colors bold and beautiful, with no superfluous fussiness.

Some Finnish products that come quickly and directly to the point: *(left)* Marjatta Metsovaara's graphic interpretation of lilies for Tampella, at Eero Saarinen's childhood playhouse designed by his father, Eliel, at the family homestead, Hvitträsk, and *(lower left inset)* a polyurethane chair by Pertu Mentula for HT-Collection. *At right:* a summer table *(top)* uses three new geometric fabrics from Marimekko designed to be used together. The geometric earthenware is "Faenza" by Arabia, designed by Peter Winquist, and the cutlery by Hackman. All are under a tree at Bökars, the summer home of Armi Ratia, head of Marimekko. The rugged looking glass ashtray *(center left)* was designed by Tapio Wirkkala for Iittala and the bright lacquered birch children's furniture *(center right)* a Pirkko Strenros design for Muurame. Hearts or strong solid colors distinguish Arabia's "Finel" enamelware. The Finns even make scissors look great, like these examples by Fiskars.











MARIS SEMEL





Although the decorative arts are a serious matter to the Finns, the prevailing mood is for products that are carefree, casual and informal. In short, the spirit is lighthearted, the colors delightful and the choice of materials appealing—either naturals like wood, cotton and wool or the latest plastics.

The goal is to transform mundane everyday objects into things of beauty, and almost always, it is achieved. *Counterclockwise from top left:* One of the great names in Finnish design is Timo Sarpaneva, who designed these stainless steel plates for OPA. The plastic swivel chairs are by Perttu Mentula for H-T. "Palaset," Ristomatti Ratia's plastic furniture system for Treston Oy, is as flexible and easy to put together as children's blocks and comes with a variety of fittings in five colors. The dramatic glass bowls are Arabia's "Luna." Vuokko is a wizard at geometry, whether applying her circles and squares to bolts of fabrics *(right),* to aprons and potholders *(above)* or to the smashing uniforms she created for Finnair. Comfortable, cushy chaise *(top right)* is by Peem.







New designs evolve naturally in Finland. New products appear when a need arises, when a new material presents itself or when a designer is asked to tackle a specific problem. If designs are well received, they can become classics. Witness the Alvar Aalto furniture and lighting designs for Artek.

Newness for its own sake is not important to the Finns; thoughtfully worked-out design is. "We might not introduce any new products one year or we might have lots of new things if we feel they are ready," one Finn summed up a feeling heard often there.

Some Finnish classics, *counterclockwise from top left:* Two Finnish naturals are these chair designs for Asko, the graceful dining chair aptly called "Flamingo" by Eero Aarnio and the sturdy easy chair designed by Pekka Rannikko. The delightful wooden animals and dolls, photographed on the steps of the cathedral in Helsinki's Senate Square, were designed by Kaija Aarikka for her firm, Aarikka-Koru. Reino Routamo designed the wooden cars for his firm, Leikki Toy. Sitting amidst the birch logs is a lush leather chair from Isku. Fine *faïence* paper bags are by Sculptress Anna-Maria Osipow. Elegant stoneware in palest gray hand-painted with brown and accented by blue is from Arabia. Equally as subtle is "Artemis," the new Marimekko fabric it rests on. When OPA asked Timo Sarpaneva to design stainless steel kitchenware, he produced these efficient, attractive pots and pans. Iittala's interestingly textured glassware is by Tapio Wirkkala. Hanging on the line are three new fabrics in the fresh colors Marimekko's known for.



















While Americans might be obsessed with film personalities and the Russians with athletes, the Finns have built up a star system around their renown architects and designers. This design cult has made such international award winners as the great Alvar Aalto, Tapio Wirkkala and Timo Sarpaneva household words. Other well-known design names are Metsovaara, Vuokko and Antti Nurmesniemi, Ilmari Tapiovaara, Kaj Franck, Birger Kaipiainen, Eero Aarnio, Yrjo Kukkapuro, Esko Pajamies and, of course, Armi Ratia.

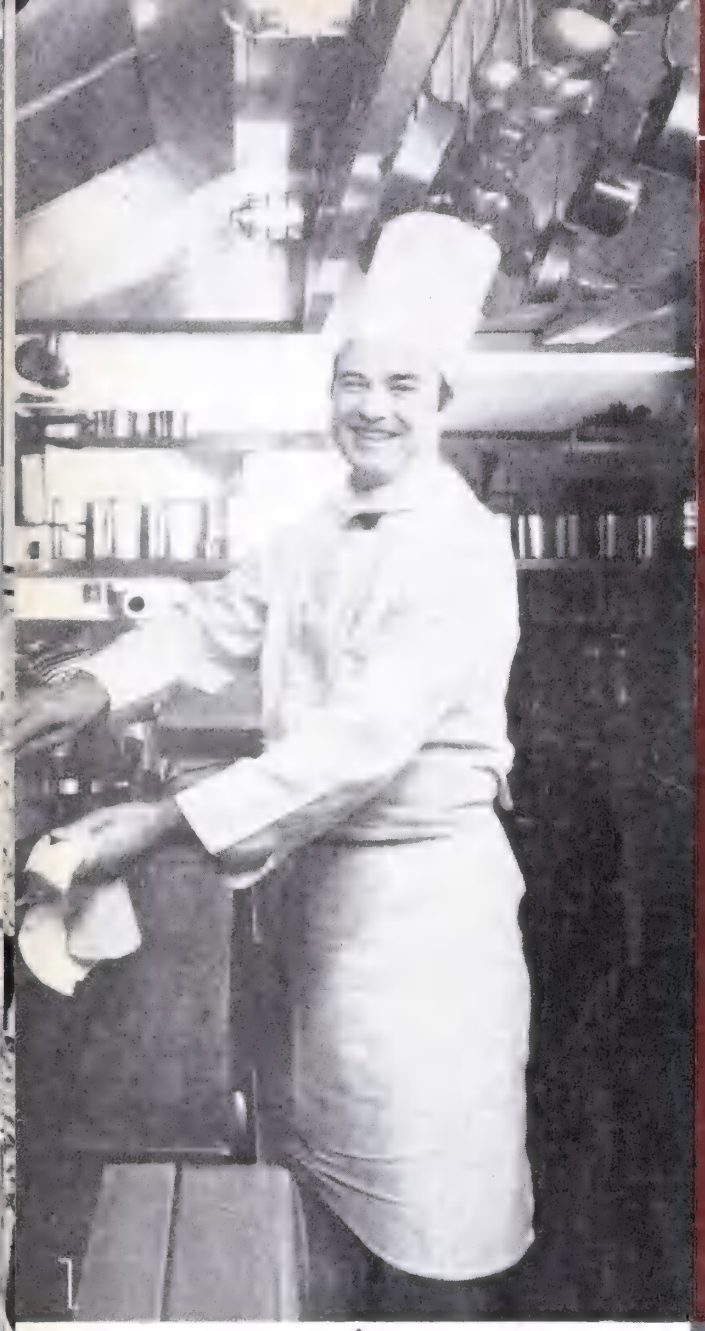
Two important newcomers are Ristomatti Ratia, the designer of "Palaset" (*preceding page*) and head of the Decembré firm and Perttu Mentula, who designs both plastic and textile furniture. This group of strong design personalities accounts for the pronounced individuality and rich originality of Finnish design. *Counterclockwise from top left:* Available with either white or yellow enamel steel frames, these bookcases are from Sotka, as is the sofa that converts to a bed. Barberpole-striped canisters by Aarikka sit on the steps of Helsinki's main cathedral. Still popular 50 years after originally designed, Artek makes the Aalto birch-and-plywood furniture as an "accompaniment to architecture." The boxes and bowls are by Ristomatti Ratia for Decembré. Kaija Aarikka designed the silver jewelry. These hand-painted mortar and pestles are from Arabia, as are the leopard and Barbar bowl-and-mug sets for children. Kukkapuro has designed the canvas chairs and new lights for Haimi. The white leather sofa is by Peem. The rope-handled woodenware—in all shapes and sizes—is from Lindholm.

FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION

TOPFLIGHT RESTAURATEURS OFFER FOR YOUR HOME DIN

6 dinners for 6 for less tha $10

By HELEN McCULLY ☐ With the price of food the way it is, we challenged six of New York's most prestigious restaurateurs to come up with dinner menus for six people on a budget of $10 or less, based on supermarket prices. That they succeeded splendidly is borne out by the menus and recipes we present.



1. Alsatian-born **ANDRÉ SOLTNER** has the distinction of being the only chef established outside of France who has received the coveted *Meilleur Ouvrier de France* from the French government. But that's not his only medal. He has been awarded seven others for contributions to the world of gastronomy. In 1961, when he was executive chef at Chez Hansi, an Alsatian restaurant in Paris, he met André Surmain, who lured him to New York to open Lutèce. After a year as the executive chef, Soltner became a partner and last year, when Surmain retired, the patron as well. Four-star Lutèce ranks as one of the greatest French restaurants in America.

ANDRE SOLTNER'S FRENCH DINNER FOR 6

Moules a la Marniere*
Ma Mere's Tourte*
Laitue Salade, Vinaigrette
Sorbet de Bananes*
Coffee



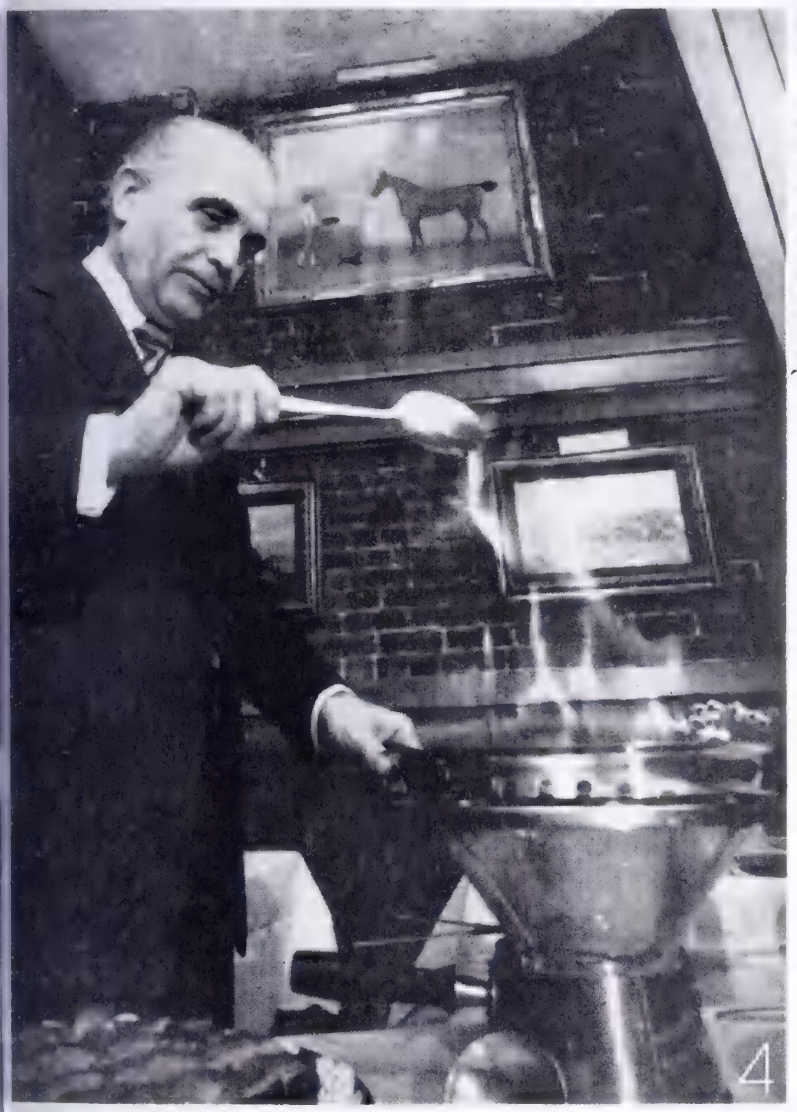
EUGENE COOK

PAUL STEINDLER'S CZECHOSLOVAKIAN DINNER FOR 6

Bohemian Vegetable Soup*
Braised Lamb Shanks
with Vegetables*
Boiled Potatoes
Bread and Apple Pudding*
Coffee



3. **PAUL STEINDLER'S** career began in Prague with the traditional apprenticeship. After World War II, he joined Sacher's in Vienna, and in due course he went to London and the famed Prunier's. Since coming to the United States, he has established several restaurants. The Duck Joint, a fascinating idea based on duck and goose entrées, is typical of his imaginative approach to food. At the new Waterside Inn, a fantastic restaurant sitting on the edge of New York's East River, Steindler, his own *chef de cuisine*, presents fish in the great Prunier tradition.



4. While an engineering student at New York University, **LEON LIANIDES** lunched frequently at the Helen Lane Restaurant, often remarking, "Some day I'm going to own this place." Twenty years ago, he bought it, changed the name to The Coach House and turned an unsophisticated tearoom into one of the most sophisticated and handsome restaurants in town. To prepare himself for this switch in professions, he studied at The James Beard Cooking School and at *L'Ecole des Trois Gourmandes* in Paris. Retaining the dedicated staff and two American trademarks from the old menu (the cornsticks and Pecan Pie), Lianides launched an international menu that has earned him four culinary stars.

LEON LIANIDES' AMERICAN DINNER FOR 6

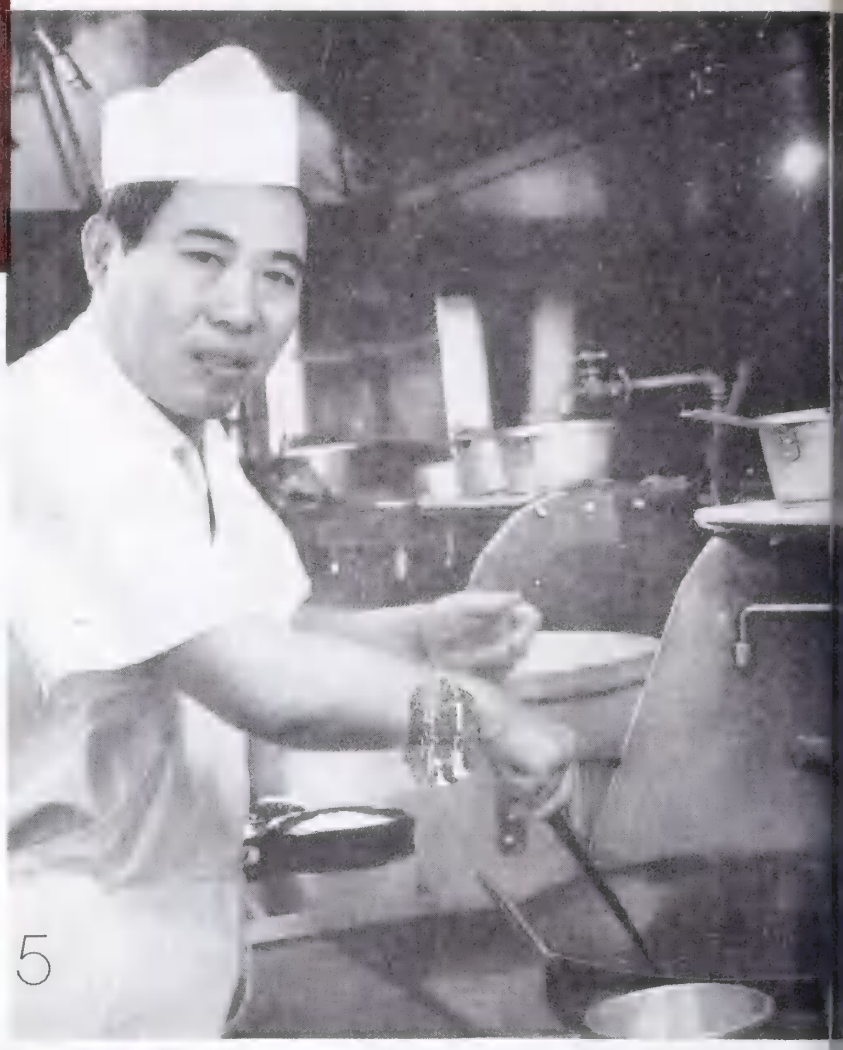
Fish Soup*
Baked Scrod*
Green Salad, Vinaigrette
Fresh Strawberry Bavarois*
Coffee

ilian-born **DONNA**
came to New York just
World War II and was
aught up in defense work.
he war, she joined Mrs.
ander Stewart's household
ere, for the first time, was
d to French cooking.
ise I had a good eye and a
el for food," she will tell
learned to cook 'in French'
nding time in the kitchen
ie chef." After 11 years, she
d to combine, in one restau-
efinements of the French cui-
ith sturdy Brazilian fare.
Brasil has proved one of the
n New York's gastronomic sky.

DONNA HELMA'S BRAZILIAN DINNER FOR 6

Palmito*
(Hearts of Palms)
Feijoada*
(Smoked and Fresh Meats with Accompaniments)
Farofa*
(Toasted Farina)
Arroz
(Rice)
Papo de Anjo*
(Angel's Double Chin)
Coffee

6 dinners for 6 for less than $10



5. At 10 years of age, **T.T. WANG,** today acknowledged to be the finest Chinese chef in the United States, started to work in a Shanghai restaurant. His apprenticeship is classic. He stoked the stoves and learned to manipulate the cleaver. At 15 he began to cook; at 19, he graduated—a full-fledged chef. Two years in a Hong Kong restaurant were followed by nine years with China's ambassador to Japan, who later brought Wang to Washington. Wang opened his first restaurant, Shun Lee, 12 years ago. Currently, he is the talent behind the woks at New York's Shun Lee Palace, a temple to superb Chinese Cooking.

T. T. WANG'S CHINESE DINNER FOR 6

Corn Soup*
Shrimp Puffs*
Chicken with Cashews*
Steamed White Rice
Tea



6. Under the aegis of **ALFREDO VIAZZI,** Trattoria da Alfredo, a relative newcomer (barely two years old), ranks with the best and most popular of New York's Italian restaurants. A novelist (his *The Cruel Dawn* was a big success in 1952) and movie producer (primarily documentaries), Viazzi got into the business by a lucky fluke—managing a restaurant for a friend. "He knew absolutely nothing about cooking and I knew less." His current success would indicate that he had a penchant for cooking because he taught himself by watching the chef. Time and practice have proved Alfredo to be a talented cook and imaginative restaurateur. In addition to orchestrating the rhythm of the restaurant, he personally prepares all the sauces.

ALFREDO VIAZZI'S ITALIAN DINNER FOR 6

Orecchiette al Tonno*
("Little Ears" Macaroni in Tuna Sauce)
Polenta Fritta con Gorgonzola*
(Fried Polenta with Gorgonzola)
Melon
Coffee

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Wine with dessert...and after

—the classic sweet wines to offer your guests at the end of the meal

By ALEXIS BESPALOFF ☐ At a time when so many people are preoccupied with the proper presentation of wines, it may be well to remember that each age has had its own ideas about which wine to serve when. Not so long ago, a dinner might have started with a sweet Sauternes such as Château d'Yquem and ended with a claret such as Mouton-Rothschild, which would, in fact, have been served after the meal, rather than with it. Serious drinking began when the meal was over, as Port, cream sherries and Madeira circulated around the table, instead of the cup of coffee we are offered today.

Nowadays, the adventurous host may serve two wines, a dry white, say, followed by a red. A special occasion may call for a second, finer red with the cheese to round out the dinner, and then on to coffee and Cognac. We overlook the sweet wines that can be served with dessert and the after-dinner wines that can replace brandy and liqueurs.

These wines offer a host the chance to use his imagination, and to introduce at least some of his guests to a number of wines that are no longer served with any regularity: wines such as Sauternes, the sweeter German wines, Tokay; Champagne and Asti Spumante; a variety of ports and sherries; Madeira. Sweet wines are no longer in vogue, and few consumers today approach them with much enthusiasm, at least in principle. You will find, however, that if these wines are offered in the right context, at the end of a meal, they will be enjoyed tremendously by most of your guests.

The most famous and traditional of the dessert wines is Sauternes, produced in the district of that name in the Bordeaux region. The wine is made not simply from ripe grapes, but from grapes that have been attacked by a beneficial mold. This *pourriture noble*, or noble rot, as it is called, shrivels the grapes, thus concentrating the amount of natural sugar they contain. When the juice ferments, not all of the grape sugar is transformed into alcohol. The resulting wine is rich and delicious, with a pronounced flavor unusual in white wines, as well as having a high degree of residual sweetness.

Many Bordeaux shippers market a regional Sauternes or Barsac (which is an inner district within Sauternes) for $4 to $6, and these wines convey the general style of the region. The finest examples of Sauternes and Barsac, however, have always been produced by a number of individual properties, of which Château d'Yquem is the most famous. There are a dozen other châteaux that are also well known—and much less expensive—among them Climens, Coutet, Guiraud, Suduiraut and Rieussec.

Vintages in the Sauternes district do not always correspond to those for the rest of Bordeaux, since the proprietors must hope both for a warm summer that will ripen the grapes and for fall weather in which the noble rot can develop in the right way, without being spoiled by October rains. The vintages of 1971, 1970 and 1967 are among the best of the past decade; the years 1966 and 1964 were not as successful for Sauternes as they were for red Bordeaux.

Sauternes and Barsac are made primarily from a combination of the Sémillon and Sauvignon Blanc grapes, and these varieties are cultivated in California as well. California wineries do not strive for the noble rot, but they do have the choice of vinifying their grapes to make either dry or sweet wines. Some examples of mellow wines include Beaulieu Vineyard Château Beaulieu, Christian Brothers Sauvignon Blanc, Concannon's Château Concannon, Charles Krug Sweet Sauvignon Blanc and Wente Bros. Château Sémillon. These wines are not as sweet and rich as a Sauternes from France is, but then these wines are not as expensive either.

German wines are all more or less sweet, but the most widely distributed brands of Liebfraumilch and Bernkasteler are not sweet enough to be an appropriate choice with dessert. The very sweetest German wines are those labeled Beerenauslese and Trockenbeerenauslese. These rare wines, made from grapes picked one by one on the vines, have an intensely concentrated richness of taste and are usually drunk by themselves, after a meal, so that their remarkable flavor can be fully appreciated. At $25 to $75 a bottle, they can be left to affluent connoisseurs and to those rare occasions when one of them invites us to share one of his prized bottles.

More accessible are the Rhines and Moselles labeled Spätlese and Auslese. The Auslese wines are the sweeter of the two, and Rhines (in brown bottles) are almost always sweeter than Moselles (in green bottles). These German wines are lighter bodied than a Sauternes, but they are characterized by a more flowery and piquant bouquet and by a balancing acidity in their taste that makes them more elegant than most Sauternes.

The third classic dessert wine is Tokay, produced along the foothills of the Carpathian Mountains in Hungary. The Tokay region can produce both dry and sweet wines, and it is the wines labeled Tokaji Aszu that are the dessert wines. These wines are also made from grapes attacked by the noble rot, as in Sauternes, but the production process is somewhat different.

A puttony, or small basket, of shriveled grapes is added to a cask of wine made the ordinary way, and the number of *puttonos* added to a cask determines the comparative sweetness of that particular Tokaji Aszu. The highest grade commercially available here is labeled "five puttonos" and costs about $6 for a 16-ounce bottle. Tokaji Aszu is less flowery than an Auslese, lighter-bodied than a Sauternes—it combines a rich, honeyed taste with the somewhat dry finish that affects white wines aged in barrels for several years.

The legendary reputation of Tokay comes from the remarkable powers attributed to Tokay Essence, made entirely from the free-run juice that drips from the shrivelled grapes before they are pressed. It is said that a few drops of this Essence has prolonged the life of those on their deathbeds and restored the enthusiasm of aged men who have chosen to marry young women. André Simon described an 1811 Tokay Essence tasted in 1930 as being "extraordinary, but not at all to my taste. . . . It is said to possess priceless, almost magical, restorative properties and I would not think of depriving the weak and aged of any of it."

One dessert wine that will always be welcome as a delightful surprise by your guests is Champagne. There is a wide enough choice of French and American Champagnes and other sparkling wines so that you need not spend any more than you would for a bottle of Sauternes or of German wine.

Most people would choose an Extra Dry Champagne—which is not quite dry—to accompany dessert, rather than the drier Brut. A very dry wine will taste bitter if drunk with a sweet dish, and, in fact, most sparkling wines are more appropriate with cake or fruit rather than with a very rich and sweet dessert, which may overwhelm a delicate wine. A notable exception to this rule is Italy's Asti Spumante, a sparkling wine well worth trying with dessert. Asti Spumante comes in for its share of snubs, but it is a rich, sweet and intensely fruity wine made from one of the most distinct of all grapes—the Muscat. Martini & Rossi, Cinzano, and Gancia are three widely available brands of Asti Spumante, and the concentrated flavor of this appealing wine will stand up to the richest of desserts.

Apart from these, there is a second category of dessert wines that might better be labeled the after-dinner wines.

"Let us see the naked mahogany; it means, I think, not only a good dinner, but a good drink after dinner. In houses where they leave the cloth down, you know they are going to shirk their wine. And what is a dinner without a subsequent drink? A mockery—an incomplete enjoyment at least." William Thackeray wrote those words when it was traditional for the tablecloth to be rolled up after dinner, for the ladies to retire and for the port decanter to circulate clockwise around the table.

Drinking Port has never caught on in this country—whether because of its stuffy, old-fashioned associations or because of the bad name given to Port in the past by those who bought it as a cheap, sweet red wine with a kick. It's a pity not to add a bottle of good Port to your liquor cabinet, as an enjoyable alternative to the potency of brandy and liqueurs. A glass of Port is a very civilized drink, and one that is to be enjoyed both by those with a sense of history and those who prefer mellow wines.

Port originated along the Douro River in northern Portugal and is made by adding brandy to a fermenting red wine before all of its natural sugar has been converted into alcohol. This sweet wine is then allowed to age in barrels until it is mature enough to be blended with the other ports in a shipper's cellars and then bottled. A Ruby Port is darker, younger, richer and a bit sweeter in taste than a Tawny Port, which is lighter in color, older, more

delicate and often more subtle in taste. The wine that is still passed around the polished mahogany after dinner is Vintage Port, bottled two years after the vintage and allowed to age in bottle rather than in barrel. Vintage Port is a wonderful wine, but it is expensive, hard to find in this country and needs 10 or 15 years of bottle age before it can be consumed with real pleasure.

Wines labeled Port are made in other countries besides Portugal, and notably in the United States. Some examples are not much more than sweet red wines with extra alcohol; others are quite attractive, well-balanced and appealing although lacking the complex taste and subtle character of the original. On the other hand, California and New York State Ports cost around $2 and those from Portugal $5 to $8, so there is room for experimentation and thrift

In the cellars, or *bodegas*, of Jerez, in southwestern Spain, sherries are divided into *finos* and *olorosos*. It is the *oloroso* sherries that are used to make the sweet cream sherries so popular here. As they age in wood, *oloroso* sherries are dry—it is only when they are blended for shipment that they are sweetened, and the various cream sherries on the market combine a varying amount of age, richness, and sweetness, according to the traditional style of each sherry producer.

Most of them—including Duff Gordon Santa Maria Cream, Gonzalez Byass Nectar Creme, Harvey's Bristol Cream, Pedro Domecq Celebration Cream and Williams & Humbert Canasta Cream—are rich, mellow, dark brown wines. A cream sherry can also be lighter-bodied and more complex in taste, as is Croft Original. The range of wines labeled "cream sherry" is extensive, from some imports at $8 to a sound California example such as Gallo Livingston Cream Sherry at $1.50.

Madeira is something of a neglected wine today, although in the late 18th and early 19th centuries it was the most popular wine in America. The best families of New York, Boston and Charleston had specially selected barrels shipped to them, and American connoisseurs would sit after dinner and compare one Madeira against another, just as their British counterparts were doing with their own vintage Ports.

Madeira is a small Portuguese island off the coast of North Africa and its wines are made in a special way. They are not simply aged in wood, as are Port and Sherry, but are first stored for several months in rooms heated to 120°. This baking process gives Madeira a special taste, which combines with the pungent undertaste characteristic of wines grown on volcanic soil—and the result is a wine with a unique flavor.

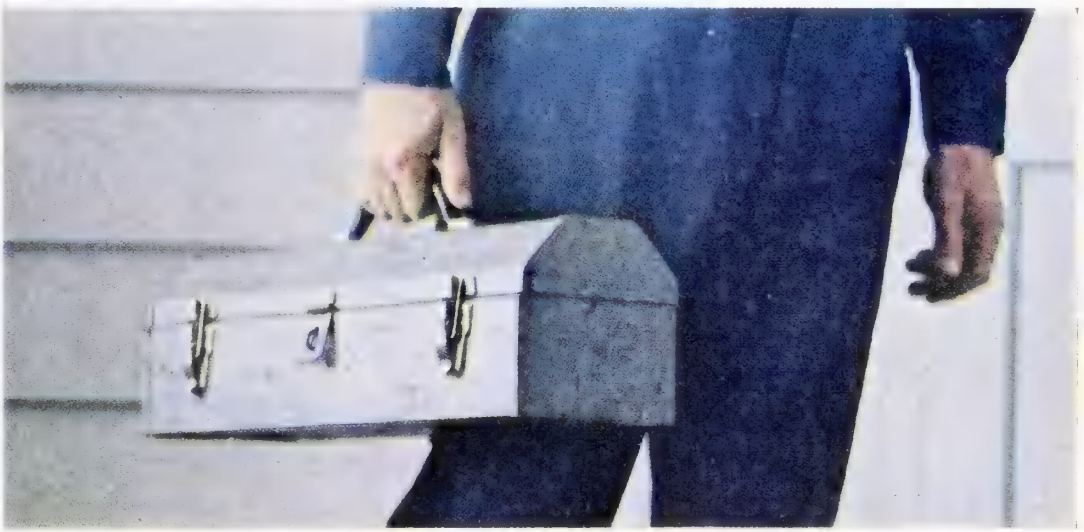
Today, Madeira is labeled with the name of the grape from which it is primarily made—Sercial and Verdelho are the driest, Bual and Malmsey the sweetest. Whatever price you choose to pay for sherry, Port and Madeira, an element of thrift is involved in the purchase, because—unlike red and white table wines—they will retain their flavor for several weeks after they are opened.

Sweet wines are no longer in vogue, and have acquired something of a bad name in recent years. Nevertheless, the classic dessert and after-dinner wines have always been ranked among the finest wines of the world. See for yourself how enjoyable they really can be, and how delighted your guests will be to rediscover these wines. ■

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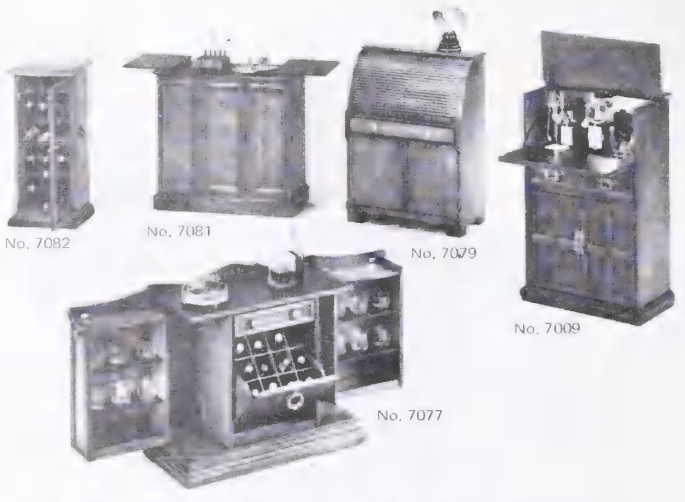
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FOOD

Continued from page 90

Palmito

Arrange watercress on individual salad plates with one heart of palm, drained, and a few strips of sweet red pepper or canned pimiento. Dress with oil, salt, pepper and vinegar.

Feijoada

The base of *feijoada* (pronounced fay-zhwah-dah), the national dish of Brazil, is composed of black beans cooked with several meats (varying from region to region) and sausages served with rice, *farofa* (toasted farina) and sliced oranges.

2 pounds (4 cups) black beans
3 bay leaves
8 juniper berries
Salt
Freshly ground pepper
3 pig's feet (optional)
1 smoked pork shoulder roll,* sliced about ¼ inch thick
1 keilbasa (Polish sausage), about 1 pound, thawed if frozen
4 tablespoons butter
2 onions, peeled and chopped fine
1 cup of dry red wine
Tabasco
A splash of vinegar
3 navel oranges, peeled and sliced

Wash the beans thoroughly in running water. Drain. Pour into a very large enameled cast-iron casserole. Cover with cold water and soak overnight.

The following morning, place the casserole with the beans and soaking water over a good heat and bring up to a boil. Reduce heat to simmer. Tie the bay leaves and juniper berries in a little cheesecloth bag and bury in the beans. Stir in salt and pepper to taste. Add the pig's feet and the sliced pork shoulder. Simmer for two hours, stirring occasionally so the beans don't stick to the bottom.

Lift out pork and arrange on a hot platter. Cover so the meat won't dry out; keep warm. Slice the sausage into ½-inch pieces and add to the beans. Melt the butter in a skillet, add the onions and sauté until golden. Stir into the beans with the wine. Continue cooking until the beans are very soft and the mixture is about as thick as a heavy cream soup or, as Donna Helma describes it, "it barely runs off the spoon." This may take a couple of hours. Finally, stir in vinegar and enough Tabasco to give the dish a gentle bite.

Serve the beans, sausage and pig's feet straight from the casserole, with the smoked pork, the rice, oranges and *Farc* served on the side. Serves s

*Also known as Shoulder Bu, Smoked Pork Shoulder, Bi Boneless, Cottage Butt a Daisy Ham.

Farofa
(Toasted Farina)

2 cups farina
Salt
4 tablespoons (½ cup) butte softened

Sprinkle the farina over the b tom of a baking dish, th sprinkle with salt and dot w butter. Place in a preheat 300° oven and bake for half hour or until golden brown.

Papo de Anjo
(Angel's Double Chin)

Butter
12 egg yolks
3 cups sugar
2 cups water
Cloves

Butter 12 custard cups or ra ekins very well. Beat the e yolks with a rotary or elec beater until they triple in b and are very thick and crea Using a tin measure, meas ¼ cup of the beaten yolks i each of the prepared cu Place the cups on a bak sheet and bake in a prehea 375° oven for 10 minutes.

Meanwhile, combine the gar, water and eight cloves large skillet. Stir until the su has dissolved and the mix comes to a boil. Reduce h somewhat and boil slowly f two to three minutes. Turn of the baked yolks into the b bling syrup and poach const ly with the syrup for two m utes. Lift the yolks to a flat ing pan. Poach the remain and add to the pan.

Place a clove in each "an and strain the syrup over Refrigerate for several hour overnight. Serve cold, two person, with a spoonful of h perfumed syrup.

*Freeze whites and use to m meringues or an Angel Cak

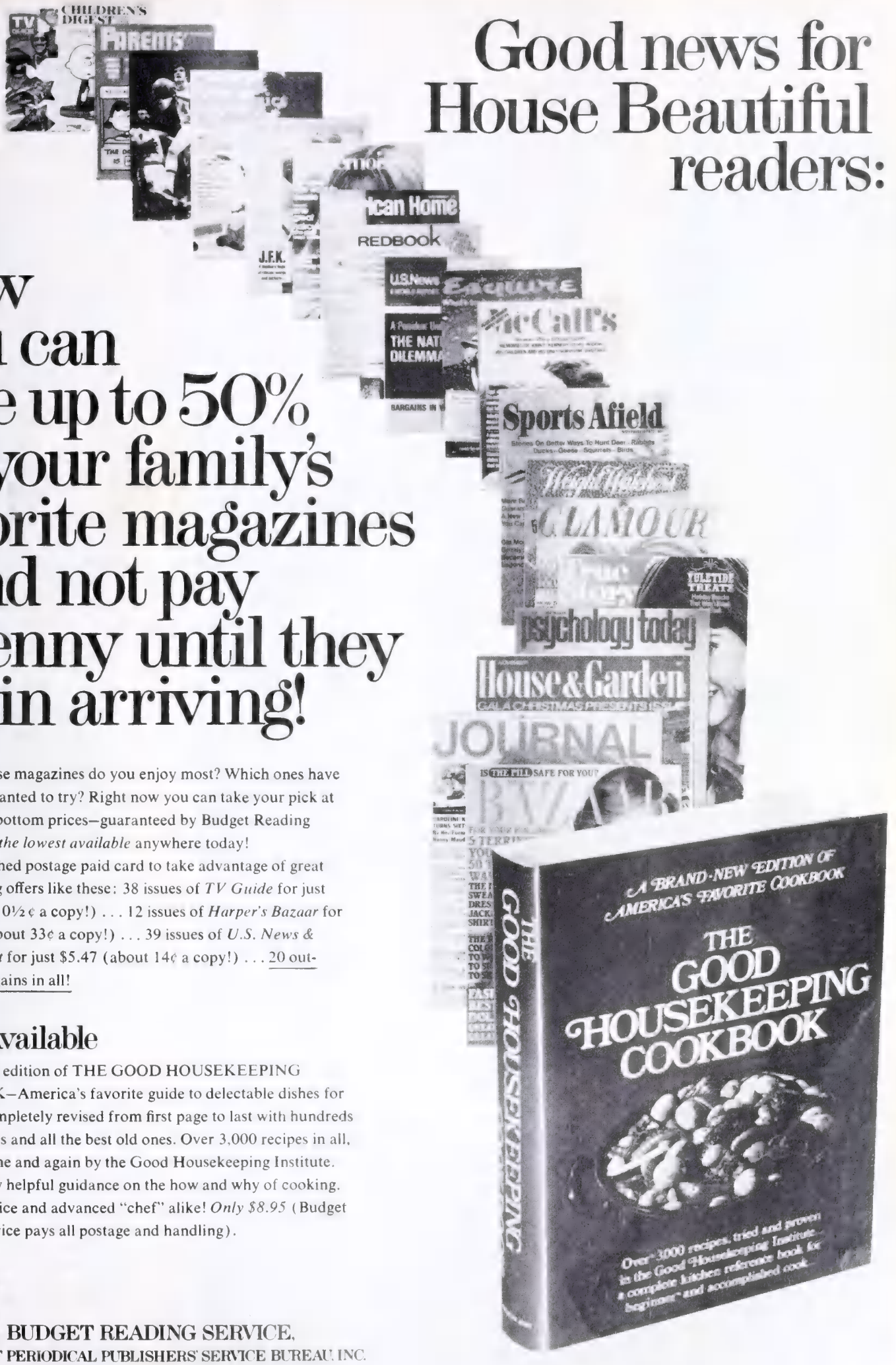
Corn Soup

1 17-ounce can creamed
2 cans (10½-ounce size) chicken broth
Salt to taste
4 tablespoons dry sherry
½ teaspoon monosodium glutamate
Dash of freshly ground whi pepper
¼ teaspoon sesame oil
1 egg white

Combine all the ingredient cept egg white in a sauc and bring to boil. Reduce h and simmer for two min Meanwhile, beat egg white it holds (*Continued on page 9*

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FOOD

Continued from page 94

firm shiny peaks. Add to the soup and mix in with a wire whip. Serves six or even eight.

Shrimp Puffs, Mandarin Style

2 tablespoons cornstarch
2 tablespoons cooking sherry
1 pound small shrimp, shelled, deveined, coarsely chopped
4 water chestnuts, chopped coarsely
2 egg whites
1 teaspoon salt
½ teaspoon monosodium glutamate
¼ teaspoon sesame oil
1 teaspoon baking powder
3 cups (about) peanut oil

Combine the cornstarch, sherry and half of the shrimp in the container of the electric blender. Blend at low speed. Add the remaining shrimp and all remaining ingredients except the baking powder and oil. Blend at low speed until smooth. Finally, add the baking powder and blend at high speed until completely smooth.

To cook, heat the oil in a wok or a deep, wide saucepan to about 275° on a candy thermometer. Shape the shrimp mixture into little balls about the size of a walnut and drop into the hot oil. Fry, without turning or stirring, until slightly puffed. Then increase the heat to 300° and deep fry, turning frequently, until lightly browned and fully puffed. As the puffs are cooked, drain on paper towels. Serve immediately (or keep warm in a very low oven). Makes about 30 puffs.

Chicken with Cashews

6 whole chicken breasts, (about 3 pounds), thawed, if frozen, skinned, boned and cut into ½-inch cubes
6 egg whites
6 tablespoons corn starch
¾ teaspoon salt

Sauce:
½ cup dry sherry
⅓ cup soy sauce
6 tablespoons sugar
6 tablespoons water
4 tablespoons cornstarch
3 tablespoons white vinegar
1 tablespoon sesame oil (optional)

To finish:
1 large green pepper, ribs and seeds removed, cut into ½-inch pieces
¾ cup dry roasted cashews
6 to 8 green onion bulbs, sliced thin
3 cloves garlic, peeled and minced
1 tablespoon ginger root*
2 cups corn oil

Mix the chicken pieces, egg whites, cornstarch and salt together. (This is best done with your hands.) Set aside. Combine the sauce ingredients and mix well. Then set the sauce aside, too. Prepare the green pepper, green onion, garlic and ginger root as indicated.

Pour the corn oil into a wok or heavy 10-inch skillet. Place over medium heat until it reaches 375° on a candy thermometer. Add the chicken mixture, stirring constantly to separate the pieces. Cook about one minute. Stir in the green pepper and nuts. Lift the wok from the heat and drain through a colander set in another pan. Discard all but about two tablespoons of the oil. Set chicken mixture aside for the moment. Place the wok with the 2 tablespoons of oil over the heat again and add the onion, garlic and ginger. Cook about one minute. Then add the chicken mixture and stir in the sauce. Bring to a boil, stirring constantly, and boil one minute. Makes six generous servings.

*If fresh ginger root is not available, whole dried ginger can be reconstituted and used with equal success.

Bohemian Vegetable Soup

1 large onion, peeled and chopped fine
½ pound bacon, cut into pieces
1 teaspoon butter
1 medium potato, peeled and chopped fine
2 carrots, peeled and chopped fine
2 ribs celery, chopped fine
2 white turnips, peeled and chopped fine
Salt
Freshly ground pepper
Freshly ground nutmeg
2 to 3 chicken bouillon cubes
Heavy cream

Place onion, bacon and butter in a large kettle over medium heat. Sauté for three to five minutes, giving an occasional stir. Add 1½ quarts of water, all the vegetables, salt, pepper and nutmeg to taste and the bouillon cubes. Bring to a boil, reduce to simmer and cook for 30 minutes. Purée, a small amount at a time, in the electric blender. Can be served hot or cold, mixed with heavy cream (about ½ cup cream to 2 cups soup). Serves six or more well.

Braised Lamb Shanks

6 large or 12 small lamb shanks* (about 5 pounds)
2 medium onions, peeled and sliced
2 bay leaves
3 to 4 strips bacon
Salt
Freshly ground pepper
Thyme
4 tablespoons (½ stick) butter melted
12 carrots, peeled and cut into matchsticks
3 ribs celery, cut into matchsticks
1 can (10½-ounce size) consommé

For this quantity of meat, you need a large, heavy roasting pan. Place onions, bay leaves and bacon in the pan and arrange the shanks on top. Sprinkle with salt, pepper and thyme; coat with the melted butter. Place in a preheated 500° oven for about ½ hour or until the meat is brown. Turn a couple of times. Reduce heat to 400° and continue cooking another half-hour—a total of one full hour. Lift shanks from the pan, remove and discard the bay leaves. Pour off most, but not all, of the surplus fat. Place the carrots and celery in the pan with the shanks on top. Salt well. Pour the consommé over the meat. Cover securely with foil. Return to the oven for another half-hour or until the meat is very tender. Serve with boiled potatoes. Serves six.

*Also known as Lamb Fore Shank and Lamb Trotter.

Bread and Apple Pudding

Butter
1 loaf (1 pound) firm, day-old, unsliced bread
2 pounds (4 to 5) hard cooking apples, cored, peeled and cut into ¼-inch cubes*
½ cup sugar
1 generous teaspoon cinnamon
1 cup golden raisins
Custard**

Butter a two-quart soufflé mold thoroughly and set aside.

Take about two-thirds of the loaf of bread and cut off all the crusts. Then cut into ¼-inch cubes. Mix the sugar and cinnamon together. Add to the apples with the raisins and mix well. Then combine with the cubes of bread and mix again (best done with your hands).

Place a third of the mixture in the bottom of the soufflé mold. Mix in a third of the custard. Then add another third of the apple mixture and another third of the custard. Finally, add the remaining apple mixture and pour over the remaining custard. Slice the remainder of the bread fairly thin (about five slices) and cut off the crusts. Cut the pieces into triangles and arrange a layer over the top of the custard. Sprinkle generously with sugar and dot generously with butter. Place in a roasting pan and add enough very hot water to reach to about half the depth of the mold. Bake in a preheated 350° oven for

about 45 minutes or until the top is lightly browned and the apples are tender when pierced with the point of a sharp paring knife. Serves six.

*The best cooking apples to use at this time of the year are Rhode Island Greenings, Rome Beauty and York.

**Custard:*

3 cups milk, at boiling point
4 whole eggs
2 egg yolks
½ cup sugar
1 teaspoon salt
1 teaspoon vanilla

Combine yolks, sugar and salt in top of a double boiler. Beat lightly. Gradually add the hot milk, beating constantly. Place over simmering water and cook, stirring constantly with a wooden spatula, until the custard thickens and forms a film or coating on the spatula. *Do not overcook or the sauce will curdle.* Finally, stir in the vanilla.

Moules à la Mariniére

3 quarts mussels (6 or 7 pounds)
Butter
4 shallots or 1 small yellow onion, peeled and chopped fine
1 cup dry white wine
Freshly ground pepper
Salt, if needed
Parsley

Scrub each mussel clean with a rough brush under running water. Then, using a small knife, scrape off the beard protruding from the shell. Discard any mussels that are not shut tight, that seem too heavy (they may hold only sand) and any that feel lighter than the rest.

Take 2 tablespoons soft butter and butter a kettle or casserole large enough to accommodate the mussels. (Do not use aluminum, because of the wine.) Add the mussels. Cover and place over a high heat until the mussels open. Add shallots or onions and wine. Cook three minutes. Lift mussels from the kettle to wide heated soup plates. Discard any that do not open. Place kettle back over high heat and cook the liquid down to about half. Season with pepper and *taste for salt.* Sometimes, mussels don't need additional salt. Stir 2 tablespoons hard butter into the broth, then ladle over the mussels. Sprinkle with the parsley. Serve to six.

Ma Mère's Tourte
(My Mother's Tart)

Pâte Brisée*
2 Idaho potatoes, peeled and sliced thin
3 eggs, hard cooked
⅛ pound slab bacon, sliced thin**
Salt
Freshly ground pepper
7 to 8 sprigs parsley, chopped fine
1 cup heavy cream

Line a nine-inch pie pan with the pastry. Arrange half the potato slices in the pastry shell. Arrange the sliced eggs on top and then add the sliced bacon. Next, add the remaining potato slices. Sprinkle each layer with salt, pepper and parsley. Whip ½ *cup of the cream* lightly and spoon over the entire tart.

Finally, roll out the remainder of the pastry and roll up on the pin. Brush the edge of the bottom crust with water. Center the rolling pin over the tart and unroll. Trim the top crust, leaving about ½ inch over the rim. Fold under, then press the top and bottom crusts together on the rim. Using a dinner fork, press a decorative edge around the entire rim. With a sharp knife, cut a one-inch circle in the center of the pastry. Bake in a preheated 375° oven for half an hour. At this point, place a small funnel in the hole of the pastry and slowly add the remaining cream. Lacking a funnel, make one with foil. Continue baking another 30 minutes. Serve at once to six.

**Pâte Brisée*
2 cups all-purpose flour
½ teaspoon salt
1 cup (2 sticks) butter
5 tablespoons ice water

Place all ingredients except the ice water in a large mixing bowl. Using a pastry blender or two knives, cut the fat into the mixture until it resembles coarse meal. Sprinkle with the water and mix lightly with a fork. Then work together quickly with your hands. Shape the dough into a ball. Refrigerate for 15 minutes or so. Divide the dough in half (refrigerate one half) and roll one half out on a lightly floured board into a circle slightly larger than the pie pan. Press into the pan and trim the pastry at the edge of the rim.

***Also called smoked slab bacon.

Sorbet de Bananes

2 cups sugar
4 cups water
6 ripe bananas
Juice of two lemons, strained
¼ cup dark rum (optional)
Italian meringue*



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Combine the 2 cups of sugar and 4 cups of water in a saucepan. Bring to a boil and boil three minutes. Refrigerate until the syrup is cold.

Peel the bananas, then chop coarsely. Place about half in the container of the electric blender with the lemon juice, half of the cold syrup and half of the rum. Blend to a smooth purée. Pour into the container of an ice cream maker. Blend the remainder of the bananas, syrup and rum. Add to the ice cream container.

Pack the freezer with four to six parts chopped ice to one part coarse rock salt (also known as ice cream salt). Freeze until the mixture looks like "wet snow".

Meanwhile prepare:

**Italian Meringue*
½ cup sugar
½ tablespoon light corn syrup
3 tablespoons water
4 egg whites

Combine the sugar, corn syrup and water in a small saucepan. Bring to a boil over medium heat and cook until the syrup reaches the soft ball stage (220° on a candy thermometer). Beat the whites until they almost hold a shape, then add the hot syrup in a slow steady stream, beating constantly. Continue beating until the meringue holds firm, shiny peaks and is cold.

Take the cover off the ice cream container. Using a long-handled spoon, stir the meringue into the banana mixture. Replace the cover and continue freezing until the sherbet is firm. Lift out the dasher, scrape back any clinging sherbet and replace the cover. Drain off any water from the tub, repack the tub with salt and ice. Makes about 2½ quarts.

To make the sorbet in the refrigerator:

Purée the bananas with the syrup and lemon juice as directed above. Divide the mixture among four ice trays. Place in freezer and freeze until mushy. (In a freezer registering zero, this takes two hours or better.) Shortly before it has reached that point, make the Italian Meringue. Take the trays from the freezer and pour the mixture into a large, well-chilled bowl. Beat with a rotary beater for one minute. Fold in the meringue with a rubber spatula. Pour back into the trays and return to the freezer until firm but not solid, giving the mixture an occasional stir.

Note the word solid: A perfect sorbet, sherbet ice or granite is firm but never solid. If it should become too frozen, then place in the refrigerator until it becomes spoonable.

Fish Soup

Fish bones and head, from a filleted 5-pound scrod*
***Bouquet garni*: 4 sprigs parsley, 1 bay leaf, 10 crushed peppercorns, pinch of thyme**
1 stalk celery
2 leeks
1 large onion, peeled and coarsely chopped
1 large carrot, scrubbed and coarsely chopped
1 can (1 pound, 12-ounce size) plum tomatoes
Salt
1 large carrot, peeled and minced
¼ pound vermicelli

Wash the bones and fish head in several changes of water, then soak for about 30 minutes in ice water. Tie the *bouquet garni* in a cheesecloth bag. Wash all the outer ribs of the celery (set the heart aside to use later) and chop coarsely. Wash the leeks thoroughly to get rid of the sand and chop the green leaves coarsely (reserve the white part for later). Combine the drained fish bones and head, the celery ribs and leek leaves with the onion, the coarsely chopped carrot, the tomatoes and salt to taste in a large kettle. Bring to a boil, reduce heat and simmer, *uncovered*, 30 minutes. Line a sieve with a double piece of cheesecloth wrung out in cold water and strain into another kettle.

To finish the soup, add the celery hearts, chopped fine, the minced carrot and the white parts of the leeks, minced. Bring to a boil, reduce heat and cook for 20 minutes or until vegetables are *almost* cooked. At this point, add ¼ pound vermicelli and continue cooking another five or six minutes. Serve piping hot.

Note: The soup can be prepared the day before except for the vermicelli, which should be cooked at the last minute.

*Scrod can be either cod or haddock but the chances are that only cod will be available. In the event your market does not have the whole fish, buy and thaw the frozen fillets. In lieu of the fish bones and head, buy one 16-ounce bottle of clam juice. Combine with 1 cup dry white wine and 1 cup water. Finish soup as directed.

Baked Scrod

2 fillets from a five-pound scrod
4 medium potatoes, peeled and sliced very thin
Salt
Freshly ground pepper
1 can (one pound, 12-ounce size) plum tomatoes
1 large onion, peeled and sliced into rings
1 clove garlic, minced

teaspoon oregano
cup parsley sprigs, minced
lemon sliced in thin rounds
cup olive oil

ace the fillets in a large bak-
g pan and arrange the pota-
es, overlapping, around the
h. Sprinkle generously with
lt and freshly ground pepper.
ur the tomatoes over all and
atter onion rings on top, then
rinkle with the garlic, ore-
no and parsley. Arrange the
non slices on top and pour
e olive oil over all. Bake in a
eheated 350° oven for 45
nutes. Serves six generously.

esh Strawberry Bavarois

quart ripe strawberries, washed and hulled, or 2 packages frozen strawberries*
ce of one lemon, strained
cup superfine sugar
envelopes unflavored gelatin
cups heavy cream, whipped

t up the fresh berries and
ce with sugar and lemon
ce in the container of the
ctric blender. Blend at high
ed until you have achieved
mooth purée.
Pour ½ cup of water in a
all saucepan. Sprinkle with
gelatin. Place over low heat
l stir until dissolved. Com-
e with the strawberries. Re-
erate until the mixture will
und on a spoon. Fold in the
pped cream and pour into a
cup mold and refrigerate
rnight or until firm. Unmold
a handsome chilled serving
tter. Serve to six.
frozen berries are used,
only ½ cup of sugar, since
y are already sweetened.

cchiette al Tonno
ittle Ears" Macaroni in
ia Sauce)

ia Sauce:
ablespoons olive oil
teaspoon finely chopped
garlic (about 1 small garlic
love)
unch Italian parsley or
bout 15 sprigs curly
arsley, chopped fine
an (17-ounce size) Italian
eeled tomatoes, coarsely
hopped, with their juice
ans Italian tuna in olive oil

shly ground black pepper

it the olive oil in a large,
vy skillet. Add the garlic and
té until it has taken on a
e color. Take care not to
n or it will taste bitter. Stir
he parsley and cook for half
inute. Mix in the chopped
atoes and juice, reduce the
t and simmer, uncovered,
about 25 minutes or until
atoes separate from the oil.
Drain the tuna and break
small pieces with a fork.
Mix into the tomato sauce. Sprinkle with salt and pepper to taste. Simmer, uncovered, for five minutes. Leave half the sauce in the skillet and pour the remainder into a saucepan. Keep both hot over low heat.

*To cook the macaroni**, bring four quarts of salted water to a boil in a large kettle. Drop one pound (one package) of macaroni into the water and cook until *al dente* (very firm to the bite). Drain thoroughly and add to the skillet. Mix with the sauce and heat to the bubbling point over a low heat. Pour into a heated serving dish. Mix in the remaining sauce and serve at once. Serves six. *(Note:* The sauce can be prepared ahead of time, even a day or two before, and refrigerated.)

*If the *orecchiette* is not available, you can use any small macaroni such as *maruzzine* (small shells) or *ditalini* (little timbales), etc.

Polenta Fritta Con Gorgonzola

1 tablespoon salt
2½ cups corn meal
Olive oil
1 pound Gorgonzola or Fontina cheese in one piece

Bring 6½ cups of water to a boil in a large, heavy kettle. Add the salt. Reduce heat so the water is just simmering. Add the corn meal in a *very thin stream*, stirring constantly with a wooden spatula. Never stop stirring and keep the water at a slow, steady simmer. Continue stirring for 20 minutes after all the corn meal has been added. You will know the polenta is done when it tears away from the sides of the kettle as you stir.

When cooked, spoon the polenta onto a large platter to allow it to cool completely and become firm. Smooth with a metal spatula so that it is about ½ inch thick.

Brush a light film of oil on two baking dishes and set aside.

To finish the dish, divide the polenta into four parts. Heat about four tablespoons of oil in a large, heavy skillet over high heat. When it is very hot, slide as many slices of the polenta into the pan as will fit comfortably and fry until a transparent (not colored) shiny crust forms (you'll be able to feel it with a fork) on one side. Turn the slices and cook the second side. Add more oil as needed.

Place a generous slice of cheese on each piece and place in a preheated 350° oven for five minutes or until hot. Then slide under the broiler for a few seconds or until the cheese has melted. Serve piping hot.

Note: The *Polenta Fritta* can be made early in the day and "finished" just before serving.

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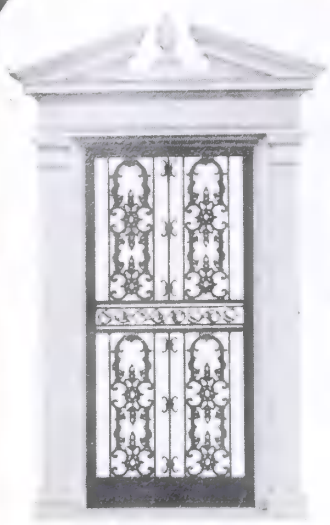


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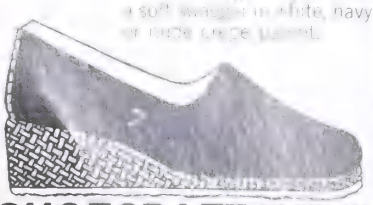
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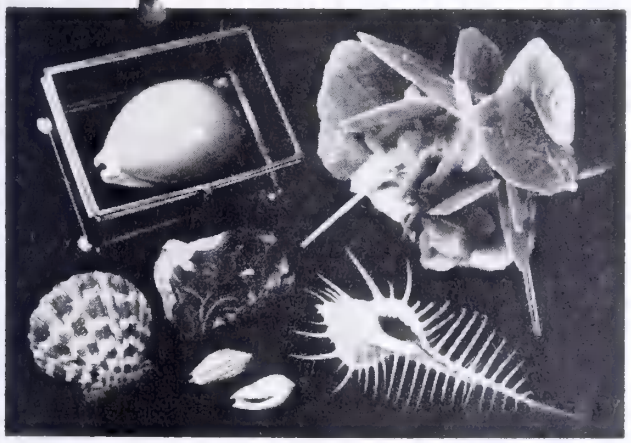
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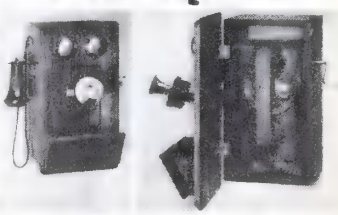
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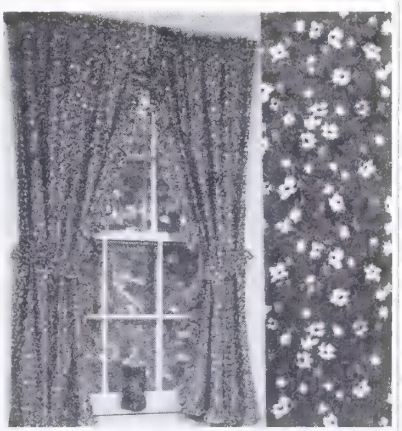
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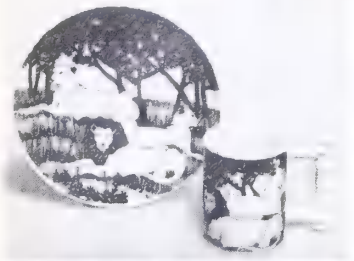


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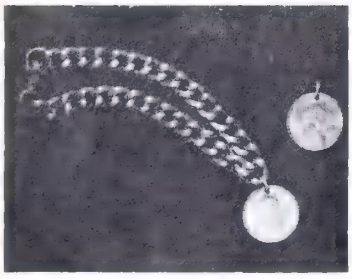
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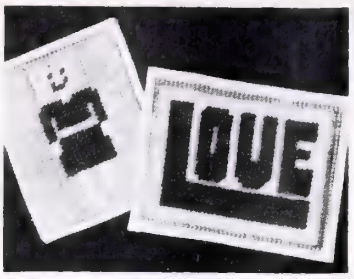
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Love & Luck coming your way. Brand new 1974 copper penny dangles from copper-plated mesh bracelet (with all the legendary attributes of copper). Penny stamped with heart and words "I Love You". Bracelet with one penny $3.95 plus 35¢ post. Extra pennies, 50¢ each. Bracelet will hold 5. Postamatic Co., HB-274, Lafayette Hill, PA 19444



Tuxedo Shoe is an up-to-the minute fashion choice with bared toe, sling back, smart 1¼" heel. So sublimely comfortable, you'll forget to kick it off at the end of the day. Black, white or blue crinkle patent. AAAA-EE widths. Sizes 3-10, $21.95; 10½-12, $22.95. Add $1 post. Free catalog. Solby Bayes, 45 Winter St., HB2, Boston, MA 02108



Quickpoint Kits are fun, fast effective because the stitches large. Easygoing introductio needlepoint for children 4-1 adult beginners. Kit incl 8" x 6" canvas, yarn, blunt dle, instr. for 2 ability levels, tic carry bag. Turtle, flower, or love designs. $4 each plus post. Romar Sales, Dept. RS 227 E. 45 St., New York 1001



You Name It. Stunning sterling ver cuff bracelet is full of sh full of fashion. Spell out any n up to seven letters (print cle and it will be custom made for you to gift your favorite Va tine, teenage daughter, office ⅜" wide, it works on any w $12.50 postpaid. Order Bruce Bolind, HB2, Bolind B Boulder, CO 80302



Pea Pod plucked from natu bounty is full of decorative t mins. Embroidery kit includes sign stamped on homespun, broidery yarn, needle and cr clear instructions for uniqu dimensional effect. Kit: $2.95 5" walnut frame available, $ Add 50¢ postage. Send 25¢ color catalog. Tower Crafts, Box 575, Champaign, IL 618



Monkey Pod Wood Centerp Lovely flora of the Philippin lands are beautifully hand ca from the world famous Mor pod wood. Warmth of color, ness of grain distinguish above all other woods. forever-fresh display is 16" Assorted flowers. $6.98 plus post. Harriet Carter, HB-1C Plymouth Meeting, PA 19462

"I still can't believe I painted it myself."

Arlene Francis



Arlene Francis tells about Personal Paintings and how you can turn your own photo into a beautiful oil painting . . . even if you have never painted before.

"When I saw Personal Paintings on What's My Line," says Arlene, "I thought painting a portrait by number was a terrific idea, *if* it worked. So I tried one and it *did* work. If I can do it, anyone can."

Arlene Francis is one of the many thousands of people who have created beautiful oil paintings this easy new way. You can, too . . . even if you've never painted before.

Just send us a full color photograph, slide or picture of your favorite person, pet or landscape . . . anything. Wallet size or larger, protected for mailing.

We'll send you a complete kit that includes a 16" x 20" paint-by-number panel, over 48 artists' oil paints matched to your picture, 2 brushes, painting guidebook, and practice panel. Your picture will be returned safely.

Your satisfaction is guaranteed. If for any reason you are not delighted, Craft Master/General Mills will fully refund your money. Or send your picture with check or money order today. Allow 4 weeks for delivery. Or write for free color brochure. (Frame sold separately.) Only $19.95 postpaid. Money-back guarantee.

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Personal Paintings
Dept. HB 422
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Toledo, Ohio 43

Please rush me my custom-made Personal Paintings Kit.
Enclosed is my picture or slide and $_____

Name_____

Address_____

City_____ State_____ Zip_____

CHARGE IT! ☐ BankAmericard ☐ Master Charge

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4-digit number above your name.

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Expiration Date_____

My signature_____
Allow 3-4 weeks for delivery.

Mail this coupon today

JANETTE COUPAR writes to tell us that... CASE #1176

"in only 7 days I lost 5 inches off my waist and 10 pounds of weight"

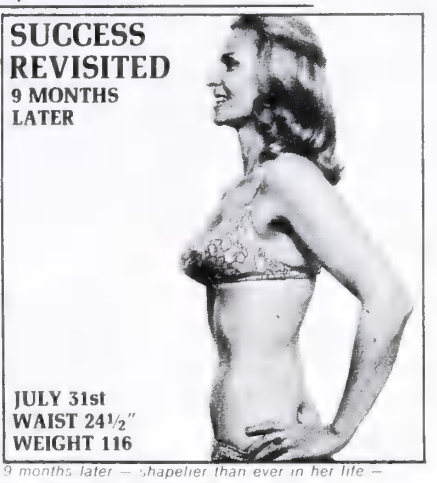
"One 5 minute exercise, twice daily, lying on my back, without giving up the foods I love—*DID IT!*"



Janette before starting on her Body Shaper Plan.



After seven amazing days



9 months later — shapelier than ever in her life — WITH RESULTS THAT STAY!

SHE SAW AND FELT RESULTS IN 3 DAYS!

SUCCESS REVISITED: RESULTS THAT STAY!

All too often, people lose weight, but instantly gain it back! The reason: diet or exercise, or both, were difficult and boring to follow. We wanted to know: Does our "5" Minute Body Shaper Plan fit this category?

We contacted former students to find out. Janette Coupar, the second in our series, had this to tell us:

"The fast results I made on your plan within 7 days amazed me and my friends. Although I was delighted, I still had the apprehension that I would gain back all my weight and inches within a few weeks, as I usually did on previous diets. The exercise on the plan was so simple to do, it made me feel so vital and alive. And since I could eat the foods I like, and didn't have to make drastic changes in my eating pattern, I found sticking to the plan simple to follow. Today, 9 months later, I still maintain my low weight and measurements. In fact, I feel firmer and shapelier, and my once-ripply skin is gone forever. What has happened to me in the past few months convinces me that I can now stay firm and shapely for years to come. I want to congratulate you on your simple, amazing slimmer plan — and I hope all women who need to slim down, firm their bodies and maintain good health, will realize that there is a simple plan for them to follow. Keep up the good work."

WHAT IS THIS INGENIOUS PLAN?

The Weider "5 Minute Body Shaper" plan is based on doing ONE CONTINUOUS RHYTHMIC CO-ORDINATED EXERCISE while still eating the foods you like. **That's all you do!** This one five-minute exercise is designed to attack the Waistline and Hipline (where fat accumulates quickest, giving your body a flabby, weak and distorted look)—as well as burn off excess body fat fast by speeding up your metabolism, burning up stored calories and releasing excess water—while reshaping your bustline, hipline, firming up your legs and arms—YOUR TOTAL FIGURE!

It's safer than strenuous gym workouts, beats the time consumption and dangers of gym workouts ...or any other vigorous sport.

The unit weighs about 16 oz. and fits any wallet-size case. You can carry it and use it wherever there's floor space — anytime. Even while watching television.

WHAT COMES OFF IN 14 DAYS?

Individual results vary, but during an average 14 day period, you can expect to lose up to four inches from your waistline and up to ten pounds off your present weight. It strengthens your heart and lungs, increases stamina and endurance, improves your digestive function and general health. IT TOUGHENS YOU UP. For a '5-Minute Exerciser' — it sure does a lot!

WHAT SATISFIED CUSTOMERS SAY:

Results vary depending on how much overweight each of our students is. Nevertheless, this is a sampling from the impressive letters we receive: **Janette Coupar:** "I lost five inches off my waistline in seven days." **Jennifer McCarthy:** "I lost 6½ inches off my waist in 14 days." **Sandy Dixon:** "I lost five inches off my waistline in 7 days." **Dyan Del Compos:** "I lost 6¼ inches off my waistline in 14 days."

WHAT THE EXPERTS SAY:

Medical Doctors, Chiropractors, Osteopaths, Athletic Coaches.....agree it's the most successful Waistline Weight-Reducer and Shaping-Up Plan ever invented!

"Doctors have always known, exercise, done while lying on the back, virtually eliminates strains while slimming and reshaping the body. Yours is the finest Body Shaper Program on the market."
— RICHARD TYLER, D.C. North Hollywood, Calif.

"Beats jogging and working out in gyms — and much safer. I lost 4½ inches off my waist in 14 days." — JIM HANLEY, famous athletic coach

"Based on sound physiological and medical knowledge, it burns fat and shapes the body without strain to the heart or other organs. I lost 12 pounds of excess weight using it."
— DR. ANITA D. SANTANGELO, Chiropractic Orthopedics, West Los Angeles, Calif.

EXPOSING EFFORTLESS EXERCISERS

Reader's Digest (Sept. 1971), New York Times and Good Housekeeping, among others, exposed sauna wraps, inflated belts, weighted belts and effortless exercisers as frauds. Scientific researchers, medical and fitness experts, all agree... there is only one way to firm, shape and trim up your body... **you must work the inches off!**

NO GIMMICKS, NO CATCHES MONEY BACK GUARANTEE OFFER

Because this isn't a "gimmick" plan — and you have been fooled in the past by "effortless exercisers" — I make you this **UNCONDITIONAL GUARANTEE: "GET IT OFF FAST" — and see measurable and firming results in three days or return the exerciser for a full 100% refund!** Proven results are already verified. The guarantee is in writing. Now, can you think of a reason for not ordering your "5-Minute Total Body Shaper?"





Shaped up and stayed that way!

FREE TRIAL OFFER!!

See your exciting new body begin to take shape in 3 days or return lightweight Body Shaper (small enough to fit into pouch shown) for a full 100% refund!



Weight Just 16 oz.

'5' MINUTE BODY SHAPER

We Care About The Shape You're In — DON'T YOU?

SEND TODAY COMPLETE KIT ONLY **$9.95**

JOSEPH WEIDER DEPT CO/N
Trainer of Champions with Over 2,750,000 Successful Students
"5" MINUTE BODY SHAPER PLAN
21100 ERWIN STREET, WOODLAND HILLS, CA. 91364

I love being a woman and want to show it! Prove it to me at your expense that in just 3 days I can feel glorious all over, and start seeing my figure shaping up. Rush me the "5" Minute Total Body Shaper and Slimming Course that does it — in plain wrapper!
☐ **I ENCLOSE $9.95 FOR THE ABOVE, PLUS $1.00 FOR SHIPPING AND HANDLING.** Order TWO for only $17.95 plus $1.00 for shipping and handling. Send $1.00 extra for Air Mail. (No C.O.D.'s please).
Enclosed is $ ☐ check or ☐ money order for California residents add 5% sales tax.

NAME .....

ADDRESS .....

CITY .....

STATE ..... ZIP .....

IN CANADA: "5" Minute Body Shaper Plan, 2875 Bates Road, Montreal, Quebec.

Patent Pending © Copyright Joe Weider, 1973

Start feeding Beauty to your Body — see our world famous Joe Weider Nutritional Supplements at your local health food store.

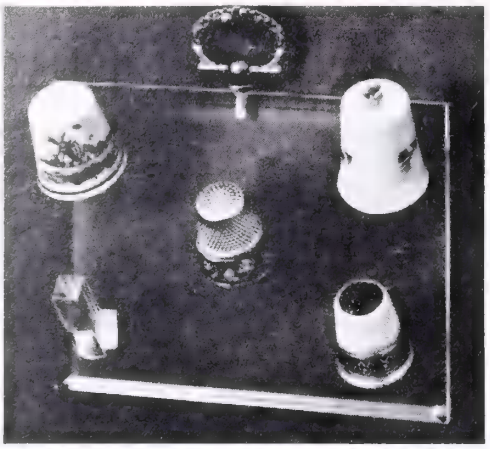
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EIGHT FROM AROUND THE WORLD—A CLEAR HOLDER TO SHOW THEIR BEAUTY!

HOLDER. Ours alone, made in U.S. Solid ¼" plastic, beveled edge, antiqued metal hanger. #7354—With 5 pegs (shown). 2⅞x3⅞" $2.98
#7565—With 11 pegs (not shown). 2⅞x8" $5.98

THIMBLES SHOWN ON HOLDER:
#7355—From Holland. Classic in genuine blue Delft ...$1.98
#7356—From Austria. Petitpoint on gold-plated metal $3.98
#7566—From France. Genuine Limoges china, in assorted floral designs $4.98
#7357—From West Germany. Brilliant stone in sterling silver. Ass't. color stones ..$5.98

THIMBLES SHOWN AT RIGHT:
#5394—From Toledo, Spain. 14K Gold plated, with hand-applied color engraving. $1.49
#7336—From Mexico. Sterling silver, rich scrollwork ..$2.98
#7564—From Italy. Solid brass, antiqued silver plating. Stones in rich assorted colors ..$1.98
#7335—From Mexico. Sterling silver, real turquoise ...$3.98





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LILLIAN VERNON Dept. B21, 510 S. Fulton Ave., Mt. Vernon, N.Y. 10550



You must remember this!

The ceiling fan is suddenly the "In" way to cool a room naturally. The Adaptair lever, on 52" fans only, adjusts angle of all 4 blades to direct air flow down for regular use or up for indirect flow. All fans have two speeds and a five-year guarantee.

52" fan with Adaptair, $239
52" fan without Adaptair, $199
36" fan, $139

Light Adapter Kit, $14

f.o.b. Memphis sorry, no c.o.d.'s

free brochure

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Dept. HB
108 E. 82nd St., New York, N.Y. 10028



EXQUISITE WHITE DOVES

Unglazed ceramic hard fired in vitreous in the Sevres bisque mode. 7½" x 8" x 5" including solid wood base **$32.50** plus $2.50 postage and handling.

Write for our catalogue 25¢

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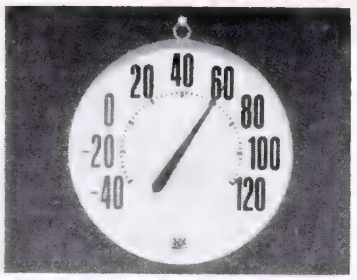


Aurora Hurricanes

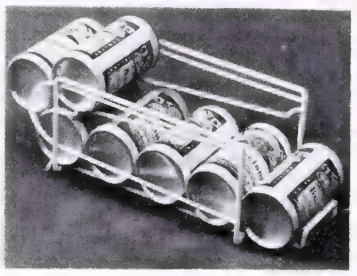
A perfect blending of imported Italian marble, handcut crystal and Rogers gold detailing. All the splendor of the Aurora is expressed through the star design inserts of this magnificent pair. 12" H, 5" W. Shipping chgs. coll. No COD's please. **$49.95** PAIR
(Pa. res. add 6% tax).

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King-Size Thermometer is 9¾ in diameter. Mounts on pat wall, over the garage or by th pool. Easy-to-read giant siz numerals are clearly visible fro indoors so you know what t wear, how to dress small fry fo play or school. Weather-worth $5.95 plus 75¢ post. From Catalo Showcase, HB2, 2150 Collin Court, Hollywood, FL 33020



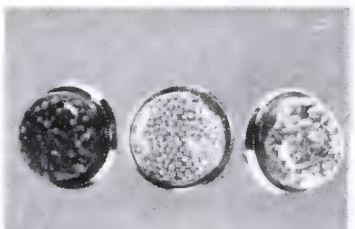
Chain Reaction. Load 10 cans beer, soda, juice etc. on the to of this storage rack. Clever ti design rolls them down. Remov one, gravity delivers the nex Saves space in your fridge. Whi vinyl coated steel made in U.S 5½" w. 5¼" h., 15¼" d. $2.6 each; 2 for $4.98. Add 50¢ pos The Country Gourmet, B-2, 512 Fulton Ave., Mt. Vernon, NY 105



Big Time Romance keeps tickin happily away on this up-to-th minute gift idea. This polishe brass alarm clock is inscribed wi "Love is . . . " plus the names your favorite couple. 4" high, l minous hands. 2 year's serv guarantee. $19.95 plus $1 pos Specify names or inscription. Ha Brinker II, Dept. 18, 651 Sou Beach Blvd., La Habra, CA 9063

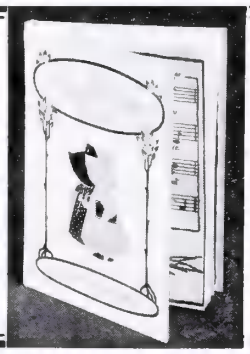


The Flower Train. A captivati red locomotive and car overflo ing with colorful flowers in y lows, oranges, whites and gol on a marigold colored backir Kit contains stamped backgrou fabric, 100% wool yarns, need instruc. Fits 12x16" frame (n incl.) $3.50 plus 35¢ post. I California Craft Guild, HB2, B 15300, Santa Ana, CA 92705



Kitchen Spice-Ups. A potpourri spices captured in transparent sin & turned into tacks, magne and knobs are the perfect ng dients to give the most prosa kitchen fresh gaiety and cha Set of 8 magnets or tacks (diam.) $2.75. 2 sets of a kind $5. Knobs (1¼" diam.) 2 for $2.75; $5.25. Ppd. Clymer's, HB02 Chestnut St, Nashua, NH 03060

The Sunbonnet Babies' Primer



Replica of the antique original edition, illustrated in color with pictures of the cunning babies, their bird and animal friends. Inside hard covers are words and music for "Greeting" and "Goodbye" songs. Laugh away with Molly and May through this enchanting story. 92 pages, antique tone paper. 5¾" x 7¾".

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SEND 50¢ FOR OUR BIG CATALOG
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Mega-Vitamin Reducing Plan Is Guaranteed To Work:
. . . even if you are a big eater . . . even if you are not physically active
. . . and even if you've got a slow basal metabolism rate!

Tremendously More Potent than All the Famous "Popular Diets"

Far More Effective than All the Advertised "Inch Reducers"

More than **85,000** men and women have used Mega-Vitamin Reducing Plans. And scores of delighted users from every state in the U.S. and Canada have enjoyed fantastic success with this outstanding weight loss plan.

NO WAITING! TRIPLE TABLET PLAN WORKS QUICKLY!

You lose weight faster and more permanently because you tailor the Mega-Vitamin Plan to fit your body thus maximizing your weight loss within the briefest possible time.

YOUR COMPLETE MEGA-VITAMIN PLAN LEAVES NOTHING TO CHANCE!

Now, because you make the Mega-Vitamin Plan adjust to you (rather than you adjusting to it) you can avoid **overstimulating** yourself with wasteful supplements and unnecessary foods or nutrients. And, as importantly, you will not **understimulate** your weight loss. After all, you may be among the many who require a greater body jolt to get your weight loss rolling.

THE MEGA-VITAMIN FORMULA HELPS THE CELLS OF YOUR BODY TO WORK EFFICIENTLY IN THE DIGESTION AND METABOLISM OF YOUR FOOD!

These newly developed Mega-Vitamins were created especially for this reducing plan. And although the formula of a dozen important ingredients contains more than the daily minimum requirements . . . a normal, healthy adult may enjoy them without any side effects when taken as directed because your Mega-Vitamins are not ANOREXIANTS.

POWERFULLY POTENT FORMULA WORKS EVEN WHILE YOU SLEEP!

In addition, your Mega-Vitamins contain laboratory tested ingredients that will help appease your appetite and counteract hunger. Your Mega-Vitamin formula is combined with one of the strongest diet aids available without a prescription.

SELECT THE SPEED OF YOUR WEIGHT LOSS!

Before starting, you will actually determine the speed of your weight loss. You can speed it up or slow it down . . . whichever you prefer. Because no two people are alike — your actual weight loss will depend on your body metabolism, daily living pattern, etc.

EAT HEARTY! EAT WELL! NO DRASTIC CHANGES!

The Mega-Vitamin Plan encourages you to enjoy many of the same foods you now eat. Mouthwatering meats, scrumptious salads, delicious vegetables, hearty potatoes—even breads and luscious desserts are definitely acceptable.

LEADING MEDICAL AUTHORITIES PROVIDE CONCLUSIVE EVIDENCE!

Yes, ask your physician about this Mega-Vitamin Plan. Doctors know that a successful weight reducing plan offering a PERMANENT WEIGHT LOSS must provide for a well-balanced program of protein, fats and carbohydrates, And, you must maintain and adequate amount of vitamins and minerals. Your Mega-Vitamin tablets help you achieve your goal by supplementing the diet regimen which, of course, plays the major weight loss role by restricting your caloric intake.

100 WEIGHT REDUCERS REPORT POUNDS AND INCHES DISAPPEAR . . . READ THE PERSONAL STORIES OF THESE SATISFIED MEN AND WOMEN!

1. Lost 25 pounds.
Mrs. Roy Mayes, Los Angeles, Ca.

2. Lost 12 pounds.
Larry Hauck, Detroit, Mich.

3. Went from 214 pounds to 198.
Mrs. Olive Mattison, Pownal, Vt.

4. My husband says I'm a new woman. Lost 17 pounds.
Mrs. Verneal Wild, Mankato, Minn.

5. 4th order. Already lost 30 pounds.
Larry McHolland, Crane, Mo.



6. Lost 7 pounds and 7".
Mrs. Cecil Isdell, Kissimer, Fla.

7. Lost 15 pounds within the first supply.
Mrs. Edwin Mix Sr., New Roads, Louisianna

8. Daughter lost 22 pounds and I lost 23 pounds.
Mrs. Venita Kulseth, Redding, Ca.

9. No will power. But lost 18 pounds.
Mrs. Reta Stanley, Brantford, Ontario

10. 15 pounds melted off.
Pearl Johnson, Las Vegas, Nev.



11. Lost 22 pounds. Never hungry, tired or cross.
Sal H. Guzman, Los Angeles, Ca.

12. Went from a size 18 to a 12.
Mrs. S. Howard, St. Louis, Mo.

13. 80 years old. Weight dropped from 148 to 120 pounds.
Mrs. Clara Young, Oil City, Pa.

14. Doctor recommended Mega-Vitamin Plan. I lost 14 pounds.
Miss Hazel Blackerby, Marshall, Mo.

15. I lost 15 pounds, 6" in the hips and 3" in the waist.
Ruth Wilburn, Henderson, Tex.

16. Lost 20 pounds without strict dieting.
Ruth Pierce, Clinton, Okla.



17. Lost inches around waist, tummy and thighs without trying.
Mrs. C. Krause, Oak Lawn, Ill.

18. Lost 10 pounds and hunger is removed.
Arinetta Bolton, Food Service Director, Harrisonville, Missouri

19. Found a difference already. Completely satisfied from one meal to next.
Inae Higgins, North Bay, Ontario

20. Lost 14 pounds and never felt better.
James Walsh, Queens Village, N.Y.

21. Am losing bulging tummy. Nothing else worked.
Redonna Holmes, Parsons, Tenn.



22. Never lost so much weight so fast.
Katherine Heflin, Pekin, Ill.

23. All my friends commented on how I lost weight.
Mrs. S. Gagnon, Prince Albert, Saskatchawan, Canada

24. Mega-Vitamin Plan effective. Lost 20 pounds.
Theresa Moore, West Jordan, Utah

25. Do not crave for snacks while on Mega-Vitamin Plan.
Lucille Martin, Decatur, Ill.



26. Weigh 25 pounds less since taking the Mega-Vitamin Plan.
Mrs. D. Fenwick, Kidder, Mo.

27. Thanks. Lost 17 pounds.
Mrs. Joyce Wicks, North Bend, Ore.

28. Lost 15 pounds and would like more Mega-Vitamins!



Lynn Davis, Newberry, Fla.

29. Lost 10 pounds and now wear the dresses I always wanted.
Mrs. A. Childers, Saticoy, Ca.

30. Lost 10 pounds and my husband lost 15 pounds . . . and it's really satisfying.
Mrs. G. Aguello, Lincoln Park, Mich.

31. Started taking them last Monday and dropped 7 pounds.



Barbara Gaskin, Dallas, Tex.

32. Hooray! A reducing program that really works!
Mrs. John MacDonald, San Diego, Ca.

33. Lost 15 pounds. No nervousness and no lost sleep.
Priscilla Thomas, Los Angeles, Ca.

34. Lost approximately 16 pounds.
Mrs. M. Hegardt, Santa Rosa, Ca.

35. Went to the Doctor last Friday and lost 8½ pounds.



Gary Milligan, Burleson, Tex.

36. I feel great. Lost 2" from waist.
Mrs. W. John, Lansing, Mich.

37. Wouldn't believe it if I hadn't seen it with my own eyes. Went from 140 to 115.
Melody Gonzalez, Gallup, N.M.

38. They keep my appetite under control. Lost 10 pounds. And two inches around waist.
Anna Basechlin, Titusville, Fla.



39. Very pleased . . . they are wonderful.
Mrs. Beaulan Geschiidle, Gonzales, Tex.

40. Lost 21 pounds and feel great.
Virginia Perkins, Donalsonville, Ga.

41. Doctors report weight has gone from 234 to 202. My doctor wants more information.
Melvin Morrell, Victorville, Calif.

42. Lost 10 pounds and my husband 10 pounds.
Josephine Cook, Concord, Ca.



43. Lost 10 quick pounds. A fantastic formula.
Doris Sweet, Denver, Colo.

44. I recommended your plan. Wonderful, working!
Mrs. I. Pick, Boise, Idaho

45. Husband lost 20 pounds.
Mrs. Coblentz, Apple Creek, Ohio

46. Lost 30 pounds on the Mega-Vitamin program.
Larry Robinson, Lake, W.V.



47. Don't kick it until you try it. Lost 18 pounds.
Dagmar Schulz, San Luis Obispo, Ca.

48. Lost 25 pounds and felt fine.
Mary Inman, Arroyo Grands, Ca.

49. At the present time lost 15 pounds.
Joe Technik, Cedar Rapids, Iowa

50. Since taking them, I have lost 18 pounds and feel great.

51. Only things that have worked. Supply as soon as possible.
Mrs. W. Bentley, Little Falls, N.J.



Lucy Young, Bakersfield, Ca.

52. Lost 5 pounds. My daughter wants some!
Mrs. P. Durhmam, Idaho Falls, Idaho

53. Doing real well—lost 14½ pounds.
Mrs. James Slattery, Binghamton, N.Y.

54. Unbelievable results! Lost 21 pounds.
L. Perieri, Morris, Ill.



55. Lost 20 pounds with the Mega-Vitamin Diet.
Mrs. Jesse Brown, Willingboro, N.J.

56. Started the Mega-Vitamin Plan after physical exam! Lost 15 pounds. Am not a bit hungry.



Eva Dravet, Gary, Ind.

57. Lost 22 pounds since being on the Mega-Vitamin Plan.
Mrs. R. Church, Seattle, Wa.

58. 2½ weeks ago weighed 203, now 170 without going hungry.
Mrs. Hansford McElivee, Roanoake, Va.

59. Happy news: it's working. Only good results.
Mrs. G Stewart, Lake Ronkonloma, N.Y.



60. Nothing worked as well! Lost 7 pounds in seven days.
Mrs. Arnold Tilley, Maryville, Tenn.

61. Feel so much better. More pep.
Mrs. E. D. Benson, Redding, Calif.

62. Mega-Vitamins are great. Lost 7 pounds!
Mrs. Paul Halverson, Forest City, Iowa



63. Plan is Super. Lost 10 pounds and even cheated.
S. Thody, Milwaukee, Wis.

64. Lost 13 pounds. Tried to lose weight on my own. But it was impossible.
Mrs. Celia Montgomery, Laredo, Tex.

65. Have lost 10 pounds and not gained a pound back.
Barbara Palmer, Dallas, Texas



66. Everyone is proud of my weight loss.
Sita Harrison, Brooklyn, N.Y.

67. This morning weighed 21 pounds less.
K. Doughty, Los Angeles, Ca.

68. Now have something working for me.
Mrs. Robert Bartsch, Balfour, N.D.

69. Lost 25 pounds since the first of March.
H. Canterbury, Chicago, Ill.

70. Doctor said formula was really good.
Mary Thomas, Hot Springs, Ark.

71. Really great! Don't get hungry at all.
Mrs. [redacted] Rovey, Sacramento, Calif.



72. I never had that hungry feeling. Best results I have ever had.
Mrs. Gertrude Van Haaster, Buena Park, Ca.

73. So far lost 15 pounds and I am proud.
Mary Laqua, High Springs, Fla.

74. Ads should stress your program speeds up the weight loss! They work.
Mrs. Shirley Baugh, St. Louis, Miss.

75. Seven friends on Mega-Vitamin Plan! Lost 8 pounds.
Darlene Boyce, Bradenton, Fla.



76. Lost 30 pounds and here's my picture to prove it!
Viola M. Willett, Enid, Okla.

77. It works. It's done so much for me in so little time.



Barbara Smith, Los Angeles, Ca.

78. They really do the trick. I feel great.
Mrs. J. Broach, Richmond, Va.

79. The most successful time of my life. Lost 36 pounds.
Mildred Meingers, Metropolis, Illinois

80. They worked. Lost 20 pounds!
Mrs. Malissia Phillips, Soap Lake, Wa.

81. My husband lost 22 pounds.
Mrs. William Simonsen, Sturtevant, Wis.



82. Can get back into my first love—the Fashion World.
E. Mathis, Owensboro, Ky.

83. Never got hungry between meals.
Alice Tollefson, Toutle, Wash.

84. They are really great.



Laura Wilcox, Erie, Pa.

85. Lost 15 pounds and 10" Feel great.
Helen Clayton, New Carrollton, Md.

86. Can hardly believe it! I lost 6 pounds.
Elizabeth Jones, Chester, Pa.

87. When I tell you I lost 20 pounds that's an achievement.
Mrs. Leonard Meissen, El Monte, Ca.

88. Wife lost 16 pounds! I lost 25.



J. E. Binderim, Wichita, Kan.

89. Lost 15 pounds.
Mrs. R. Wicks, Eighty Four, Pa.

90. I was an impossible case. The Mega-Vitamin Plan has made my weight loss successful.
Mercedes Cue, New York, N.Y.

91. The Mega-Vitamins are terrific. They have curbed my appetite.



Ann Griesedieck, Denver, Colo.

92. Lost 16 pounds without getting hungry. Thanks again!
Mrs. L. Nester, Morristown, Tenn.

93. I lost 14 pounds.
Pearl LeGrand, Okmulgee, Okla.

94. I was skeptical. Have already begun to lose weight!
Janet Lee Seymour, San Diego, Ca.

95. Took one packet each day and lost 15 pounds.
Lois Cranmer, Deepwater, N.J.

96. Thank my lucky stars that I saw your ad. Lost 33 pounds.
S. Williams, Cleveland, Okla.

97. Have found what I have been looking for. Nothing else worked.
Dorothy Anderson, Vista, Ca.

98. I was skeptical. This is the first time a diet plan has worked.
Jill Weidler, New York, N.Y.



99. I'm the happiest woman alive. Lost 54 pounds.
M. Rushing, San Diego, Ca.

100. As a member of the Woman's Army Corp, I needed to lose weight. The Mega-Vitamin Plan worked and I have more energy.
Janet Waterman, Arlington, Va.

A SPECIAL MESSAGE FOR PHYSICIANS:
The Mega-Vitamin Reducing Plan has been formulated to satisfy the demands of many weight-loss patients without sacrificing nutritional benefits. Sample Mega-Vitamins and Diet Regimen will be sent to you, without charge when requested on your stationery.

200% MONEY BACK GUARANTEE
If, after trying the Mega-Vitamin Plan, you do not lose every single pound you set out to lose, return the empty package for ■ **double your money** back refund. That's right, the Mega-Vitamin Plan will promptly refund twice the amount you pay.

100% MONEY BACK GUARANTEE
You may inspect the Mega-Vitamin Plan in the comfort and privacy of your home and at your leisure. If, for any reason, you are not satisfied, return it for ■ full and prompt 100% refund.

POSTAGE FREE RETURN SERVICE

MAIL TO: **Vitamin Education Institute Inc.**
P.O. Box 5879, Dept. HB-5
Sherman Oaks, Calif. 91413

Please rush MEGA-VITAMIN Plan checked below:

☐ Enclosed is $4.95 for 10 day supply.

☐ Enclosed is $9.95 for 30 day supply. (I save $4.90.)

Name _____

Address _____

State _____

City _____ Zip _____

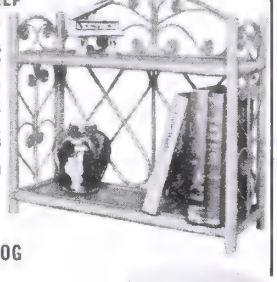
WICKER WONDERLAND



WALL LAMP Suspended iron & rattan, bracketed with lace natural wicker 11" shade, 6 ft. rattan chain and fully electrified. Takes up to 100 watt bulb. Painted add $2.00.

$12.95 plus $1.00 postage

VICTORIAN WALL SHELF



Holds books, knick-knacks, beauty aids on two sturdy wood shelves. Handwoven of natural rattan. 15" x 7" x 18" high. $10.95 plus $2.00 postage. Painted add $2.00.

SEND 25¢ FOR CATALOG



TABORET TRIO Slip them from their nest and use them for end tables or foot stools. Rattan woven, decorative in any room in the house. Large: 18" high, 16" dia. Medium: 17" high, 14" dia. Small: 16" high, 13" dia. Nesting set of three, $34.95 plus $2.00 postage.

$6.95 plus $1.00 postage



DECORATIVE FROG Both fun and decorative. Give him a mouthful of daisies, greens, or beautify your bath with colorful bars of soap. Handwoven of natural rattan with marble eyes. 10" high x 8" wide. Painted add $2.00.

Spray painted in Pineapple Yellow, Parrot Green, Space Blue, Azalea White, Bittersweet or Black.

VISIT OUR "NEW" WAREHOUSE SHOWROOM

Fran's Basket House

Route 10, Dept. HB2, Succasunna, N.J. 07876

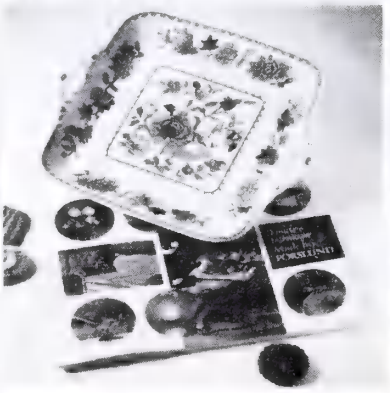
The DUTCH COOKIE PLATE

in Plantation Colonial Pattern made by famous English Pottery — Mason's of Stoke-on-Trent, England . . . and our 100 page catalog of "Timeless Furniture Made by Forslund" Both for $5.00 Postpaid.

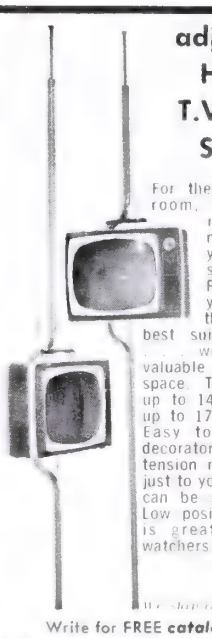
Plate size 9" x 11"

Carl Forslund (Father and Three Sons)

DEPT. HB24, GRAND RAPIDS, MICH. 49502



adjustable Hi-Low T.V. POLE STAND



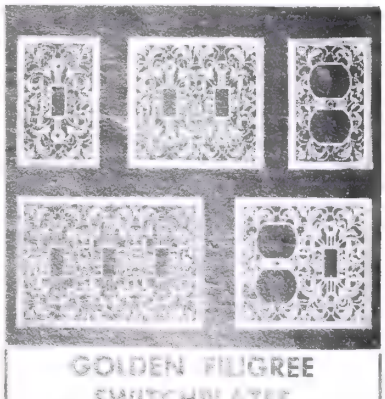
For the bedroom, living room, kitchen, family room, porch . . . no matter where you're viewing this smart new T.V. Pole Stand holds your portable at the level and place best suited for comfort . . . without taking up valuable floor or table-top space. Takes any width, up to 14" front to back, up to 17" top to bottom. Easy to install, black decorator pole has spring tension rod at top to adjust to your ceiling height, can be set up in Hi or Low position. Hi position is great for reclining watchers. Made in USA.

$12.95 ppd.

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Holiday Gifts Dept. 202-A

Wheatridge, Colorado 80033



GOLDEN FILIGREE SWITCHPLATES

Add a touch of elegance to your home at little cost with our golden [illegible]. Brass-plated, antique mottled finish. Individual. Also available in straight [illegible] for delivery 3 weeks

SINGLE—3" x 5"	$1.25 each 3 for $3.25
DOUBLE—5" x 5"	$2.75 each
TWIN OUTLET—5" x 5"	25 each
TRIPLE—6" x 5"	2 each
COMBINATION—5" x 5"	$1.7 ea
QUADRUPLE—8" x 5"	$2.75 ea

PLUS 50¢ POST. & HANDLING

Pa. Res. add 6% Sales Tax

THE ADDED TOUCH

12-B Water St., Bryn Mawr, Pa. 19010



SOLID CHERRY SILVER CHEST

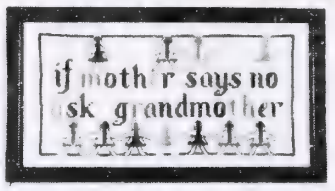
For all your priceless flatware, this Queen Anne Silver Chest provides beautiful, convenient storage. All four drawers are lined with Pacific silver cloth, and the top one has dividers. Drawers are 2 in. deep; have solid cast brasses. Seal-top shelf on the shaped apron. Finished back. W. 24, D 15, H 37 in. No C. O. D. Silver not included. Brown or Red Brown cherry finish available.

$164.00, shipping charges Collect.

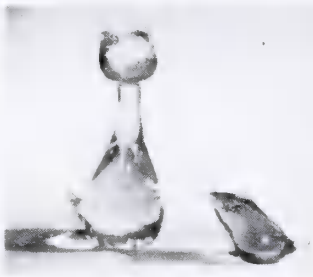
Send $1.00 for catalog of reproductions.

Dept. 167, Box 266, Concord, N.C. 28025

Ephraim Marsh



Grandmother's Sampler show[n] stamped for cross-stitch on cste[d] Belgian linen with bright [co]lo floss, instructions. Wood f[ra]m 8½ x 16" in maple or mahoan finish incl. "Grandmother's [Sa]m pler Kit" or Grandpa Sam[p]er "If all else fails ask granca. $3.75 each plus 50¢ post. Av[ai]l able from Victoria Gifts, 1 [W] Water St., Bryn Mawr, PA 19[0]



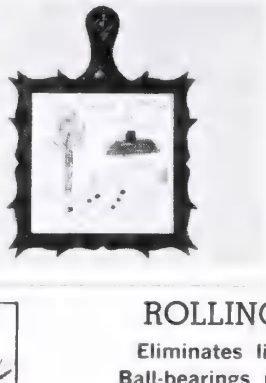
Cat & Mouse handcrafted in [cr]y tal with absolute fidelity to [na]t Nils, the Swedish artist [w]h created them, has his [na]m etched on each heirloom p[ie]c Cat, clear crystal, about 4" [hi]g $4.50. Mouse, smoke color [cr]y tal, about 1¾". $2.98. Bo[th] $6.98. Add 65¢ post. per o[rd]e From Harriet Carter, HB-11[42] Plymouth Meeting, PA 19462



Découpaged Coat of Arms. H[an]d painted in full color. Family n[am] hand-lettered in heraldic styl[e] Hand mounted on aged [o]il wood, lacquered & sealed in[to] permanence. Your name [re]s searched, drawn by her[al]d artist, source listed. With re[al] history & review, $7.95 plus $[1] post. Cadlyn's, 2077 N. Y. [Ave] HB2, Huntington Station, NY 11[746]



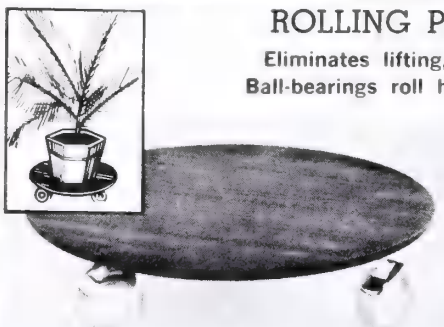
Copper-Clad Mini Saucepan b[y] the folks who make Revere W[are] It's a one-cup size version of [the] famous saucepan. Satiny-fi[n]ish stainless steel with copper-[clad] bottom and marked graduat[ion]s for ¼ to 1 cup. It's a measur[ing] cup, butter & chocolate m[elt]er sauce server, baby food warm[er] $2.19 ppd. Miles Kimball, [9]00 Algoma, Oshkosh, WI 54901



Your Child's Drawing is care[fully] reproduced in full color und[er] glaze on 6" tile mounted [in a] black cast iron hanging [fra]me For buffet suppers, tuck it [under] a hot casserole. 8¼ x 11" with [rub]ber feet for table use. $6.95. [Tile] alone, $4.95. Add $1 post. A [per]entine thought for Mom or Gra[nd]ma! From Karen Studios, Box [95] HB2, Rye, New York 10580

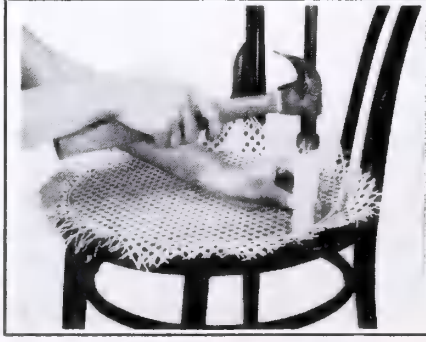
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Eliminates lifting, pulling, straining— Ball-bearings roll heavy plants with ease



New Plant Caddy protects [your] floors and carpets from indi[ta]tions, scratches, dirt and [wa]ter spots. Permits you to simply [lift] plant to sink for watering. You[can] rotate plant for equal light d[is]bution to assure even growth. [Dec]orative platform with sturdy [ball]-bearing casters, measures [12]" across, 3" high. Has a stain r[esi]ant walnut wood-grain top. $9[.95] plus 95c postage.

FERRY HOUSE, Dept. HB-2[8] Briarcliff Manor, N.Y. 10510



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Save money—do it yourself with natu[ral] cane for *grooved* chair seats, screens, ste[reo] speakers, door panels, headboards, lam[p] shades, room dividers. Decorative cane k[its] include easy instructions & necessary ma[te]rials. Cane in 3 sizes: 14"x14" $6.[45] 18"x18" $8.45; 24"x24" $12.45 ppd. (C[al] residents add 5% tax.) State size, & se[nd] check/m.o. to:

T.I.E., b

P.O. Box 1121

San Mateo, California 94403

Send 25¢ for CATALOGUE. Larger shee[ts] of cane, hand-caning kit, & other ca[ne] materials available.

OUR GUARANTEE IS FANTASTIC
OUR PRICE IS UNBEATABLE

14¼" CARVING KNIFE | 12¾" CLEAVER | 10¾" COOK'S KNIFE | 8" PARING KNIFE



BECAUSE WE PURCHASED THE ENTIRE FACTORY PRODUCTION ON FAMOUS MOLYBDENUM VANADIUM STEEL KNIVES WE HAVE REDUCED THE PRICE TO $9.98.

Simply here are the facts:

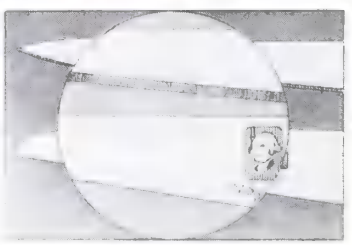
1. MOLYBDENUM VANADIUM STEEL (very expensive) makes our knives razor sharp. You will cut slices so thin you'll see through them. Carve a roast wafer thin. Cut a soft spongy tomato to perfection. Slice an onion so close that you'll read the small logo on the blade while in the onion.
2. MOLYBDENUM VANADIUM STEEL makes our gourmet knives virtually indestructible. Please, please don't sharpen our knives... Experts say our edges will Never Ever have to be sharpened the old way. Simply rub them over any china plate and the razor honed blades will be restored. It is reported that no other knife in the world whose edge is so perfect can be restored so easily. Metallurgists say they won't bend, dull, rust or lose their hardness ever.
3. MOLYBDENUM VANADIUM STEEL makes these knives durable and tough. Cut through big bones easily and effortlessly. No job too tough. Glide through big turkeys. Tough but flexible cuts slices close to bone and then cuts bone in half cleanly.
4. Beautifully designed set of 4 with handsome rosewood handles. Magnificent in attractive design and practical in every way. 14¼" carver, 10¾" Cook's knife, 12¾" cleaver, and 8" parer. Stunning rosewood handles are impervious to grease and oil and safety bonded to the blades. You'll be proud to display these knives.
5. OUR GUARANTEE. We have a super fantastic product at a great price and we are willing to guarantee these gourmet knives unconditionally. If you don't agree that our knives are the best cutlery offer anywhere return them for full purchase price anytime. Not ten days, not thirty days, not even ten years. Return them anytime for full refund. Save our unconditional guarantee and maybe your great grandchildren can refund your sets. We're not worried because even three or four generations from now these knives will be razor sharp, free of rust and as beautiful and practical as they are today.
6. OUR PRICE. Simply our price is $9.98. Yes, you could pay up to forty dollars more to get gourmet knives of this quality.

SUPPLIES ARE LIMITED

We promise to rush your order if you order now. We must let you know that supplies are truly limited and at our truly remarkably low price these gourmet sets are sure to go fast.



Razor sharp and pricise, the Total Edge Knives cut meat, onions, luncheon meats, vegetables, cheese-anything-paper thin.



On ordinary knife, edge is just a fraction of total surface. On the Total Edge Knives, the entire blade is the cutting edge.

SET OF 4 FOR THE UNBELIEVABLE PRICE OF

$9.98

American Consumer, Inc.

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OUR MOLYBDENUM VANADIUM KNIVES ARE unconditionally guaranteed to be your sharpest, toughest, longest, lasting knives. Designed to last FOREVER. Guaranteed against manufacturer's defect, rusting, pitting, bending, staining. This will be the finest set of knives you've ever owned or return them and we will promptly replace or refund your full purchase price, postage and handling excluded, no questions asked.

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☐ Special Gift Offer—Save $1. Order 2 sets of knives for only $18.96. "The Gift of the Year." Add $1. postage.

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MAIL NO RISK COUPON TODAY



SHADOW BOX FRAME in two sizes! each $6.98

FOR KEEPSAKES OR COLLECTIONS—CREATE YOUR OWN COLLAGE!

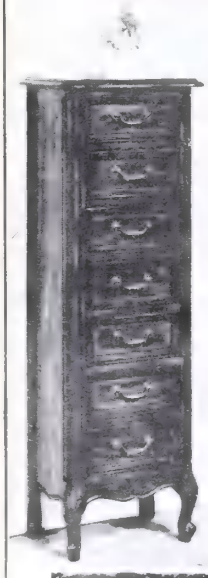
Protects your treasures as it shows them off! Mementoes of a trip or gala event become a work of art, or a unique gift of remembrance. Glue or tape them for hanging, or use frame flat on table or shelf for a changeable display of rocks, shells or coins. Rich antiqued wood frame has 1" depth between glass and plushy red back. Inside dimensions are given.

#5655—Shadow Box Frame, 8x10" $6.98
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Please add 75¢ postage & handling. N.Y. residents add applicable taxes

The Country Gourmet Inc Dept. B2, 512 S. Fulton Ave., Mt. Vernon, N.Y. 10550

FRENCH SEMAINIER



This beautiful reproduction is perfect for a narrow wall in dining room, hall or bedroom. Originally French women used the seven drawers for lingerie for each day of the week. Carefully selected hardwoods finished in a rich dark Fruit wood. Brass pulls. H 52 W 18 D 12

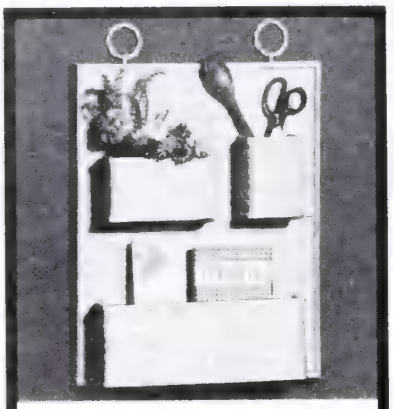
Price: $139.50

Shipping charges collect
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Send 50¢ for catalog

Bryan Robeson

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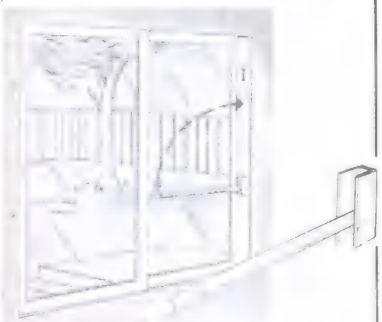


WALL WONDER to load with all kinds of kitchen, bath or sewing room necessities. Of natural rattan, it's great looking as is, perfect painted to match your decor. 14" by 18" and complete with hanging rings.
Order F7045-8X
$9.95 plus 85¢ post.

the Helen Gallagher collection

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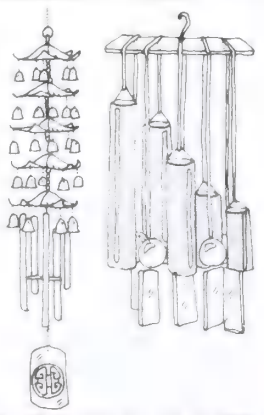
BURGLAR PROOF LOCK FOR SLIDING DOORS



Provide constant security against intruders. Revolutionary new "visible bar" fits all doors and is adjustable up to 56" long. Safety bar installs easily without tools or screws (instructions included) and is self storing. Sturdily made of aluminum with anodized satin finish. You'll need one for each sliding glass door in your home.

$5.98 plus 75¢ postage
2 for $10.98 plus 75¢ postage

FERRY HOUSE Dept. B-274 Briarcliff Manor, N.Y. 10510



AND THE WIND PLAYED ON

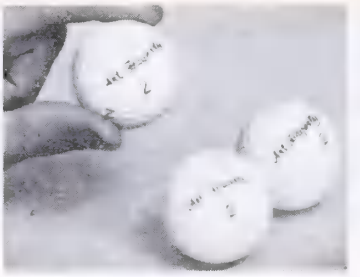
By ear tastes Oriental or Modern, our Wind Chimes are a gift to the ear. Pictured above is the five tier Pagoda Chime (style C) and a Modern Wind Chime (style D).

Pagoda comes in three styles:

Style A—One Pagoda	$2.50
Style B—Three Pagodas	3.50
Style C—Five Pagodas	4.50
Style D—Modern Chime	6.50

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No Chance Of Mistaken Identity when golf balls bear a fairly addict's first & last name. F quality solid state design promi accurate performance. Welco gift that shows you know score. Print name (limit 18 lett & spaces) 2-3 wk. del. Set o $5.98; 12, $9.98. Ppd. From Wa Drake, HB47 Drake Building, Co rado Springs, CO 80940



For A Good Little Girl, her "f vorite doll" pillow made from a Includes design stamped in t tured fabric, yarn for features hair (yarn hair covers back pillow, too) needle, easy-as- instructions. 12" diam. Whole & caboodle is colorfast & wa able. $8.95 plus 60¢ posta Lundy's, HB2, Box 2310, Newp Beach, CA 92663



The Man Behind The Bar will lo this stunning lucite box with s natural teak lid and stainless st knife. Smoke lucite box, 7" dia 4½" high, stores lemons a limes for more flavorful drin Lift-off top of teak is a cutt board. A charming and unus gift for a weekend host. $10 p $1 post. Discoveries, HB2, E 28054, Dallas, TX 75228



Sinus Mask is designed to br soothing relief to upper and lo sinuses. Applies heat where it needed to help dry up congest from colds, allergies. Three s tings for moist or dry heat, adju able head strap, washable flan cover. UL-approved. Electric Sin Mask, $9.98 plus 85¢ posta Harriet Carter, Dept. HB-105 Plymouth Meeting, PA 19462



Lead Crystal Napkin Rings are party touch your guests will t about. Diamond-cut crystal 2" c cles shimmer and sparkle as th catch the candlelight. Glorio holding colorful napkins on a d ner table. For hostesses with question; for lovers of fine crys artistry. Delight a bride-to-be. S of 6. $14.98 ppd. Downs, De 1102, Evanston, IL 60204



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Made in Italy, for your comfort and styl Hand woven in the softest leathers imaginabl for "year round fun fashions." All leather wit a flat stacked heel, you will capture the "in look at tremendous savings. The smart girl wi order several in black, brown, navy, taup green, red, yellow, bone and white (give se ond color choice). 5-10 medium, 6-10 narrow 7-10 slim **$15.98** ppd. 2 pairs **$30.00.**
Satisfaction guaranteed.

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Famed European health and beauty authority reveals how to RID YOURSELF OF UGLY FAT... LOSE THOSE LUMPS, BUMPS AND BULGES YOU COULDN'T LOSE BEFORE in a startling new book that exposes CELLULITE.

In 224 revealing pages, Mme. Nicole Ronsard deals with a problem affecting 8 out of 10 women . . . the problem of the lumps and bulges that won't go away no matter how much you diet . . . no matter how much you exercise.

If diet doctors, pills, salons, exercise gyms, spas and steam rooms haven't helped, chances are that you have cellulite and can be one of those fortunate women that will benefit from the secrets in this sensational new book.

WHAT IS CELLULITE?

Don't let the word frighten you. Millions of women everywhere have cellulite and live their lives with it . . . simply because they have never been able to recognize it, and thus have not been able to do anything about it. Now, thanks to the efforts of Mme. Nicole Ronsard, the prayers of many can be answered.

Cellulite, which causes unsightly lumps and bulges, is more than simple fatty tissue. It is a gel-like substance made up of fat, water and wastes trapped in immovable pockets beneath the skin.

Mme. Ronsard deals with every aspect of cellulite. You quickly learn where to look for it . . . recognize it . . . and, most important, rid yourself of it forever!

Think what this could mean to you. Unsightly bulges around hips, thighs and buttocks—gone. Flab and pockets of fat around knees, upper arms—gone. Wear clothes you never dreamed you could wear; bathing suits you never dared to even try on; gowns and evening clothes made only for others . . . not for you.

Yes, new life awaits you within the pages of this exciting new book. Say good-bye to "jodhpur thighs" and "saddlebag buttocks" . . . never again be embarrassed by "cottage cheese" textured skin.

While cellulite is recognized throughout Europe, this is the first and only book published in America that deals with this relatively unknown blight to femininity. Every aspect of the problem is discussed and explained in easy-to-read language. For any woman who suspects she may have a cellulite problem, no matter how slight or advanced, this book is a "must."





HOW TO RECOGNIZE CELLULITE

Visually, ordinary fat and cellulite are different. Regular fat, when squeezed, is smooth in texture. It does not show ripples or lumps.

To discover if you have a cellulite problem, take one simple test that cannot fail: Squeeze the tissues between the thumb and index finger or between the palms of both hands. If cellulite is present, skin ripples and looks like an orange peel. At a more advanced stage, ripples will be noticeable without any pressure.

PRAISE FROM THE PRESS

WHAT LEADING EDITORS SAY ABOUT MME. RONSARD'S REMARKABLE CELLULITE CONTROL METHODS:

HARPER'S BAZAAR QUOTES NICOLE RONSARD:

"Cellulite can be licked. It's knowing what the problem is and how to solve it that makes the difference."

A LEADING EDITOR SAYS:

"Mme. Ronsard is an expert in the treatment of cellulite. In her salon she uses the French treatment method: but one need not go to a salon to have it done, one reason she wrote the book, "Cellulite—Those Lumps, Bumps and Bulges You Couldn't Lose Before."

VOGUE MAGAZINE:

"If you ask Nicole Ronsard about cellulite, she could write a book. And she has—Cellulite: Those Lumps, Bumps and Bulges You Couldn't Lose Before. The very first of its kind, it's devoted exclusively to cellulite—a subject Mme. Ronsard has been studying all her life.

RECOGNIZED BY MEDICAL PROFESSION

Dr. Ian Botosan, a New York gynecologist, stated that cellulite bulges and lumps that won't go away with ordinary diet and exercise have become more prevalent with the increased pace and anxiety of modern living. To quote:

"Women complain that most doctors have no sympathy for this condition and more often than not just tell them just to worry about it and get on with the problem of living."

PLEASED BY NICOLE RONSARD'S BOOK

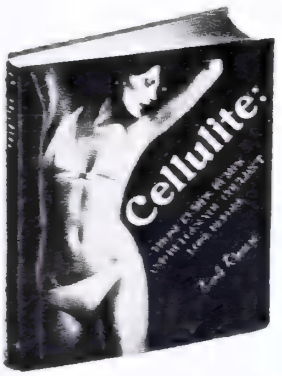
"I am particularly pleased that Mme. Nicole Ronsard has decided to write this book, thoroughly exposing cellulite for what it is—a very special condition that needs very special corrective measures. I highly recommend (it) as a tremendous help to all those women who have the problem and never knew what to do about it." —Ian Botosan, M.D.

FIRST PRINTING NOW READY

The first printing of this important new book is now ready for distribution. To assure early delivery, rush your order today. Fill in the coupon below and send it with your check for just $12.95.

You are certain to agree that Nicole Ronsard's treasure of knowledge should become a permanent addition to your bookshelf. The information, the advice, the total concepts contained therein can help you shape a new outlook on life as well as a new figure.

So act now, while you're determined to help yourself. The answer to your problems may be in the understanding of cellulite and the program found in "Cellulite Those Lumps, Bumps and Bulges You Couldn't Lose Before."



73 Beauty & Health Publishing Corp.

me. NICOLE RONSARD ... the author



e is a graduate of the world renowned e Superieure de Paris in Esthetique orelle (science related to body shap- echniques).

nder the tutelage of Rene Morice, she ed the causes of cellulite, and with nsive studies in anatomy, physiology, ology, nutrition, calisthenics and manipulative therapy, loped a successful method of treating it.

me. Ronsard's salon in New York has gained widespread for the remarkable results achieved in thousands of cases. nen in all walks of life, from housewives to socialites, have sed her—for she helped when all others had failed.

o reach the thousands throughout the country who suffer cellulite, Mme. Ronsard has written her book with the that they may be helped. Her wealth of knowledge may be shared with women everywhere.

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A Doctor's Foreword

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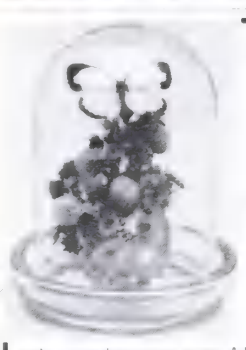
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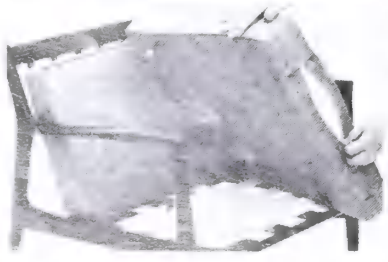
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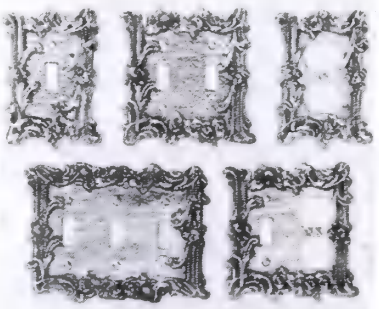
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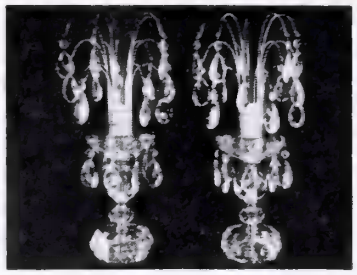
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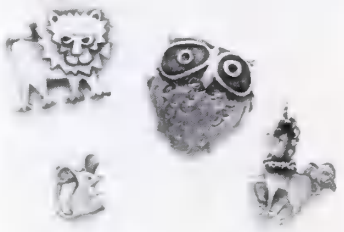
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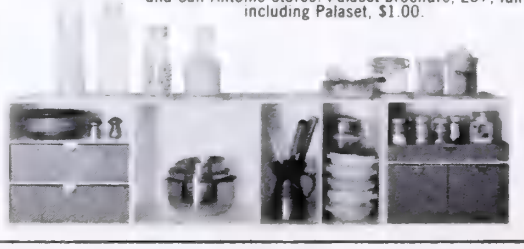
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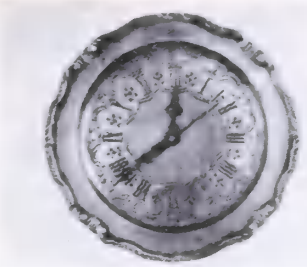
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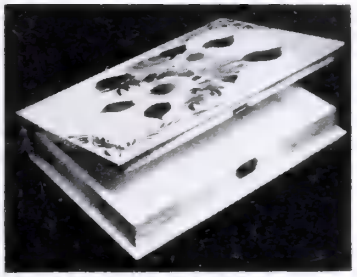
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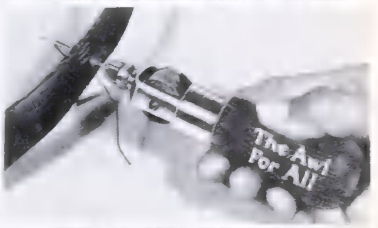
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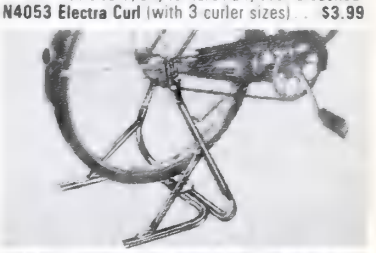
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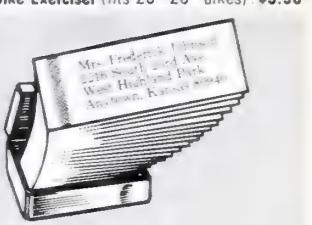
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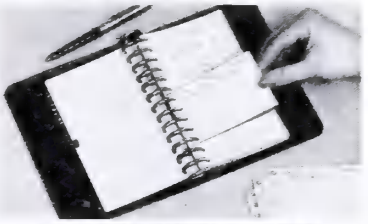
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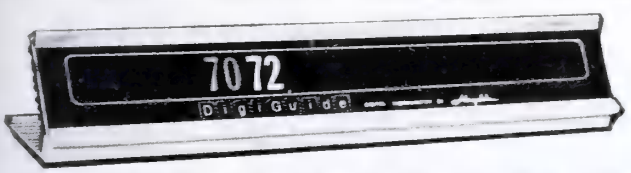
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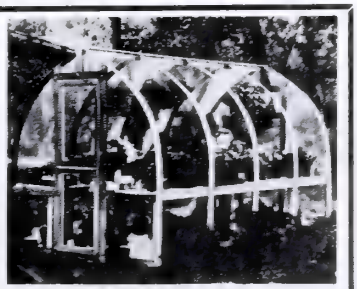
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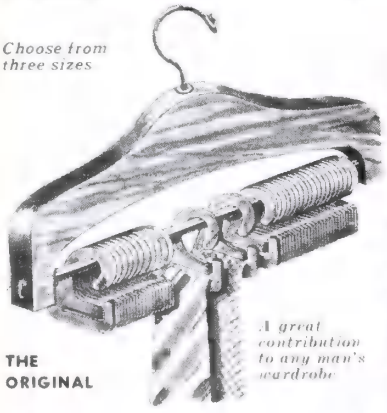
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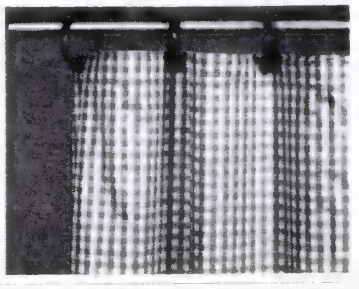
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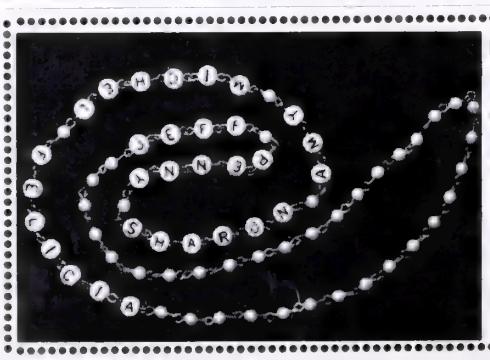
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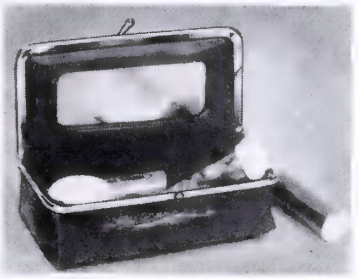
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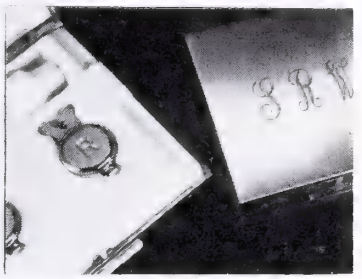
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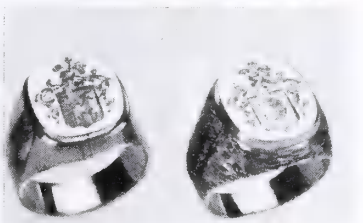
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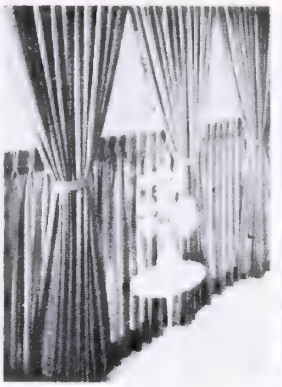
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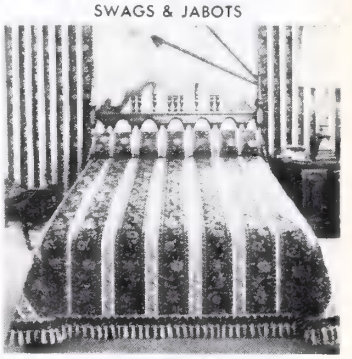
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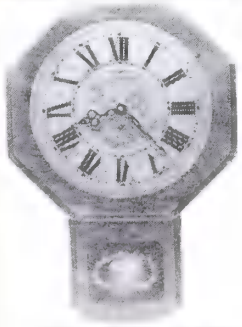
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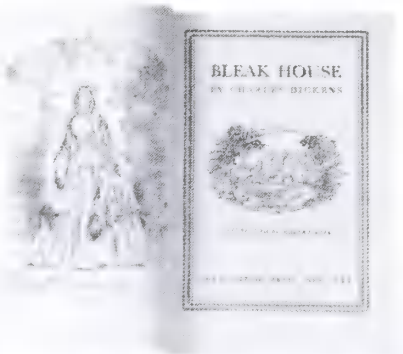
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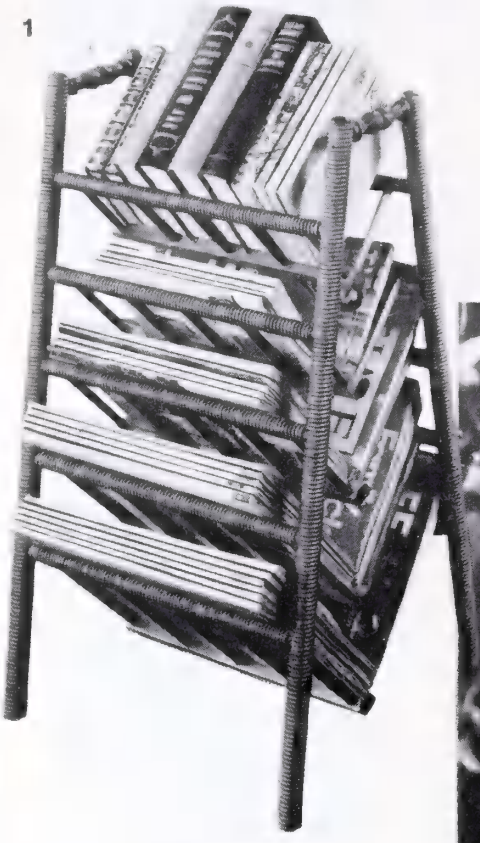
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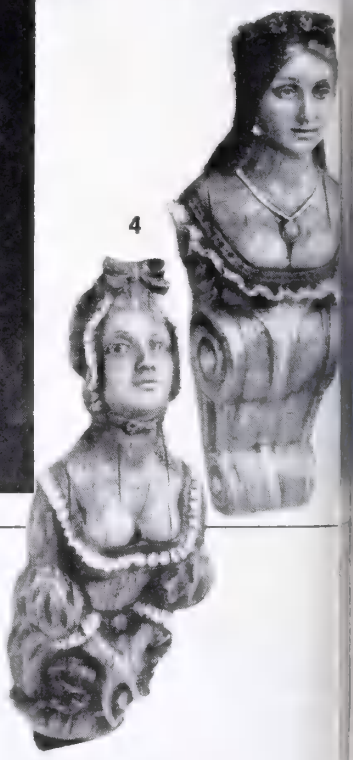
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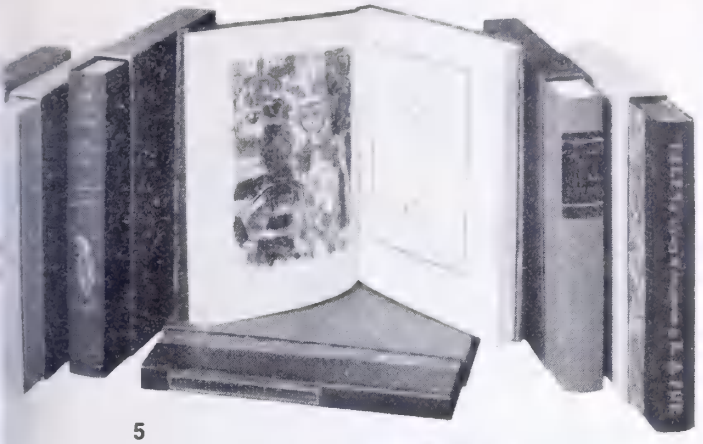


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a



b

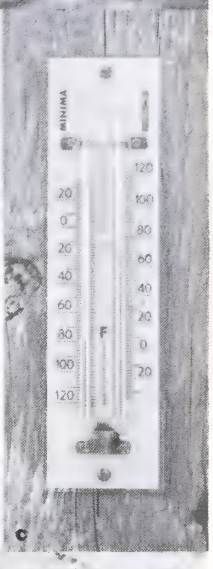
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c

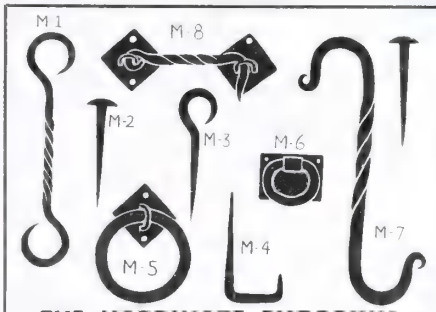
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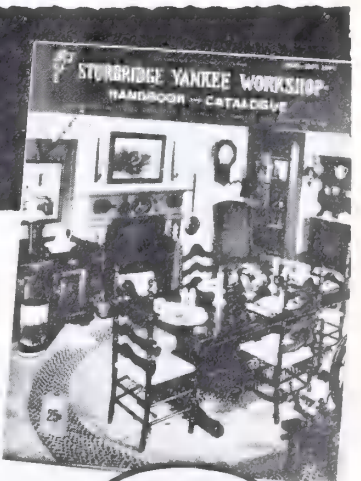
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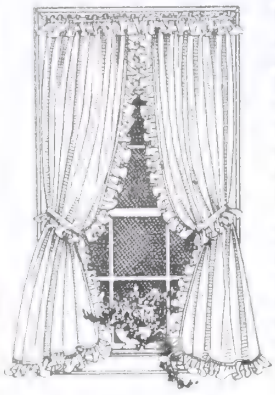
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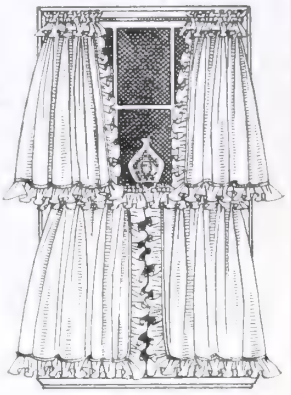
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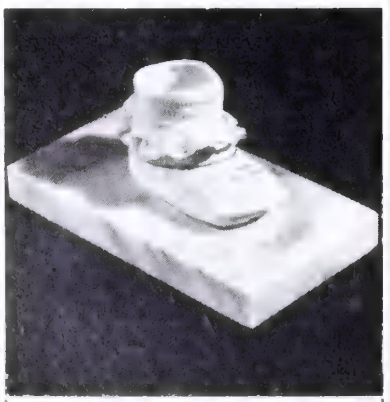


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1 Wrap Up The Hostess Situation in a country calico apron, hand made in the old fashioned way. So generously proportioned it can double as a skirt. Multicolor flower print dropped on red. Two catch-all pockets, wide ties, top it off. 24" long. $5.95 plus 75¢ post. Giant gift catalog 25¢, free with order. Clymer's, HB02N, Chestnut St., Nashua, NH 03060

2 From The Temples Of Thailand a brass ankle bracelet worn by exotic Thai dancers as a standard part of their costumes. To be worn here, now, at wrist or upper arm. Southbound? It's an anklet for a sun-bronzed leg. 3¼" diam twists open easily. A fascinating gift for a fascinating woman. $8.50 ppd. Shopping International Inc., 779 Shopping Int'l Bldg., Norwich, VT 05055

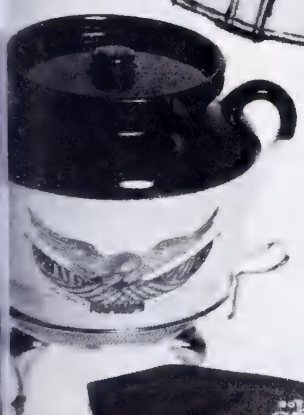
3 Satisfy A Sweet Tooth (your[illegible] others) with a parfait set. Six [illegible] of superb sauces include car[illegible] flavored chocolate, pineapple, butterscotch, chocolate. Fou[illegible] crystal parfait glasses and ic[illegible] scoop makes it complete. [illegible] gala. $9.95, $2.50 post. Twin[illegible] Gourmet. HB2. E. Dover, VT 05[illegible]

4 Have A Wonderful Time re[illegible] with post cards you've collect[illegible] ceived. Padded post card [illegible] leather-look vinyl holds 200 [illegible] 80 looseleaf 8½x11" pages [illegible] easily in and out of corner [illegible] slots. Guidelines for notewor[illegible] tions. $6.95 plus $1 post. 2, $1[illegible] The Writewell Co., 703 Tran[illegible] Boston, MA 02115

GLAND



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apeskin Tulip Shirt is casual, understated. Tailored to T- rfection with snap front, side st pockets and lots of double d detail. Terrific way to r fashion dollar. Have it in ld or chocolate brown. Sizes plus $1.50 post. Deerskin ost, HB-063, 119 Foster St., MA 01960

ans, stew or chili this "colo- eware Bean Pot goes from oven-to-table like nothing Thermo-Electric controlled ntains casserole meals at erfect temperature. Early 1776 eagle on rich earth qt. $12.95; 3 qt. $15.95; 4 qt od. Add $1 west of Miss use, HB24, Great Barrington, setts 01230

7 File Flat Silver in this marvelous tarnish-proof Pacific cloth drawer by Gorham that makes the sideboard drawer a silver chest. It's handy too, because you can carry it right to the table. 11¾x 15x2½" pad holds over 100 pieces $5.95. 17½x13⅞x2½" for over 125 pieces, $6.95. Add 95¢ post. & packing. Barrington Specialties, P.O. Box 154B, Barrington, RI 02806

8 Take "Flyte" anytime you want foot flattering comfort, that feels like you're walking on air. Grain calf casual in navy/wedgwood, beige/otter, black/otter, bone/malt, all black, white or teak brown, zigzag sole, 1¼" wedge heel. Widths AAAA-EE 2½-10 $23.95; 10½-12 $24.95. Add $1 post. Solby Bayes, 45 Winter St., HB2, Boston, MA 02108



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Warm, comfortable, dry in winter's slush and snow. Sueded uppers with Dynel mouton trim, waterproof traction soles, lush Orlon Acrylic pile lining. Slip over shoes; zip them up. 9" high. Color choice: BROWN or BLACK. Send shoe size (5-10) $24.00 ppd.

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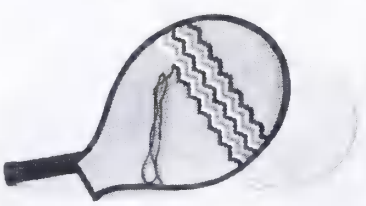


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The Talbots



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Epping, New Hampshire 03042

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BUGS & BUTTERFLIES

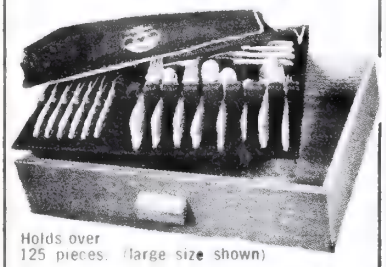


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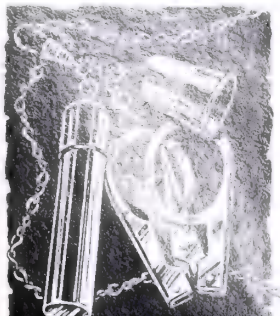
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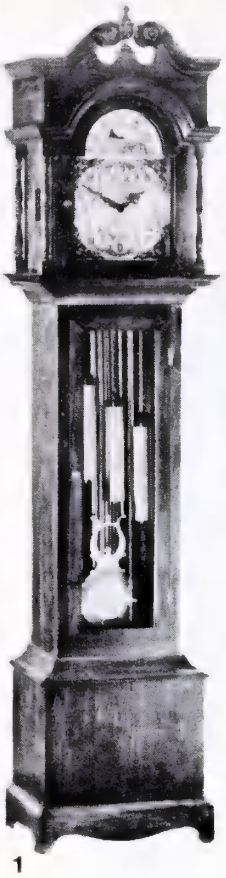
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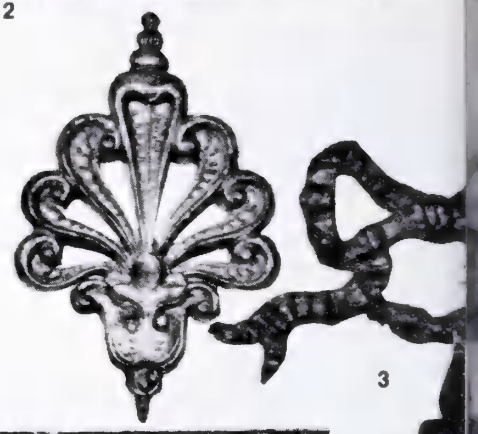
Window Shopping in NE



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1 For The First Time in addition to do-it-yourself kits Mason & Sullivan offers unfinished and finished cases for "heirloom" Grandfather & Grandmother clocks. Each made with the kind of skilled craftsmanship that has almost become a memory. Catalog of cases, movements, dials and parts for antique clock reproductions, 50¢. Mason & Sullivan, HBE, Osterville, MA 02655

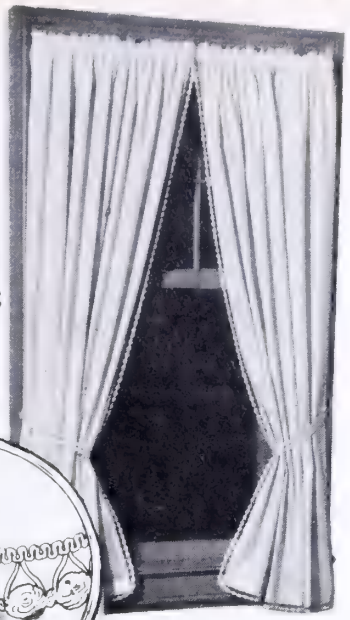
2 Nature Study. Canada Goose crewel kit adapted from a painting by Audubon ends the hunt for wall decor in den, lodge or country hideaway. Kit includes design, white, green, yellow, grey, blue & brown wool yarn. Finished size 20x16". $5.95 plus 75¢ post. Color catalog 25¢. The Needleworker, HBE-2, Box 488, Weston, MA 02193

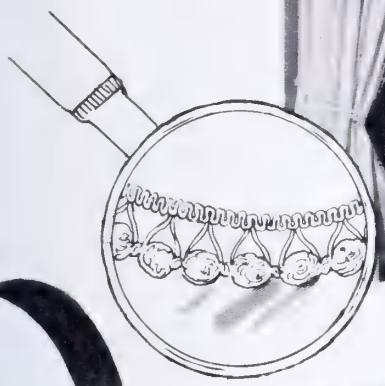
3 Casting Around For The U These lead castings are made f original molds developed in 18 by prestigious studios who wo stained glass windows and lamp Thirty-six have been re-issued today in stained glass work o crafts. For further information Whittemore-Durgin Glass Co. HB2, Box 20657, Hanover, MA

4 Spring Spectacular. Giant bou flowers in brilliant yellows, gol white come to life in a green basket as you stitch this easy- broidery picture. Kit includes de 30x32" yellow linen, embroidery needle and directions. Finish 26x28". $17.95, $1 post. The S HB2, Wellesley Hills, MA 02181

NGLAND

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7 Take Five little owls for smart wall décor. Gold and yellow owls trimmed in rust on light green background. Easy-do kit includes design on homespun, crewel yarn, needle, instr. 9x22". $5.95 plus 60¢ post. Free needlework bag with order. Send 25¢ for colorful catalog. The World of Stitch 'N Knit, HB-24, Box 709, Framingham, MA 01701

8 Flower Shoes for north-south goings on. All the colors you need to match with the hot new fashions. Navy, red, hot pink, white, lime, yellow or black hand-crafted fine leather. Leather flowers on the toes. Sizes 5½-10. N & M widths. $17 plus $1.25 postage. Free catalog rich in fashion news. The Talbots, Dept. WX, Hingham, MA 02043

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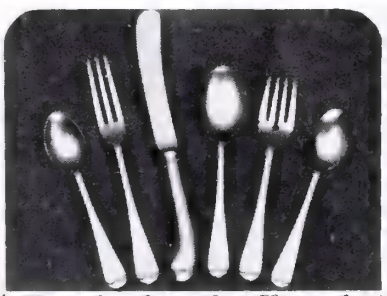
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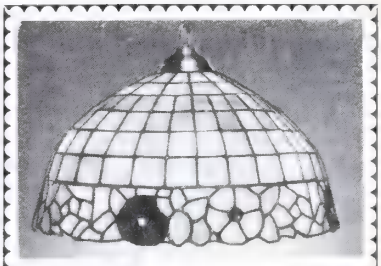
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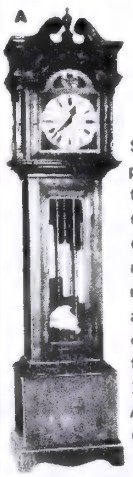
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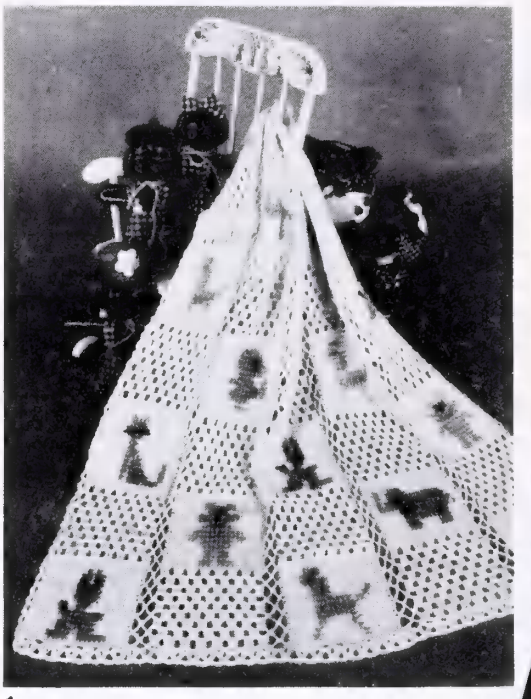
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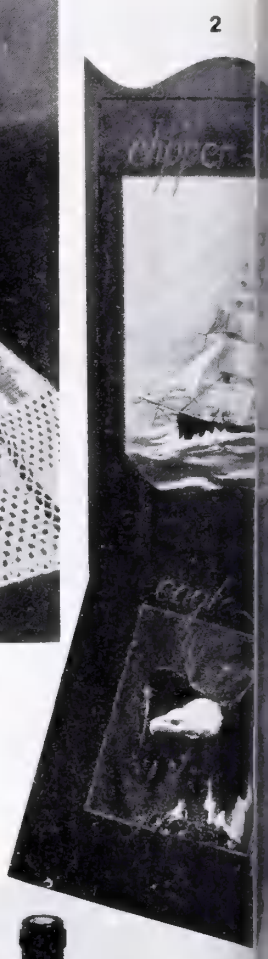
MASON & SULLIVAN
Dept. HBX, Osterville, Ma. 02655

IN CANADA: COLONIAL TIMES
Box 2 Stns Toronto, Ontario M5M466

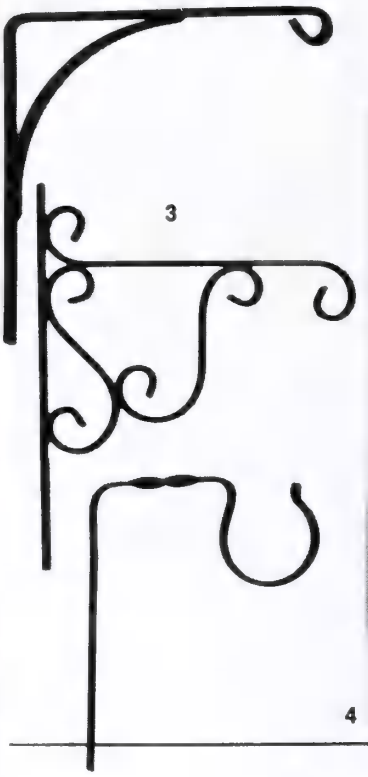
Window Shopping in NEW



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1 Toyfair Afghan To Crochet. Kit contains 13 oz. of DuPont orlon acrylic yarn, easy cross-stitch embroidery charts for animal and bird designs, instructions, 36x44", machine washable, non-allergenic. Yellow or white, $7.95 plus 75¢ post. The Stitchery, HB-2, 204, Worcester, Wellesley, MA 02181

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4 Wine Fridge serves wine wi proper zing. Plastic chemical unit keeps wine cold for 6 hou news in your freezer. Lasts for Tucks into rope-tassled, navy pouch lined in red bandanna Does nobly by vintage champa *vin ordinaire*. Tote it anywhere. $ West Cornwall Store, Dept. HB Cornwall, CT 06796

GLAND



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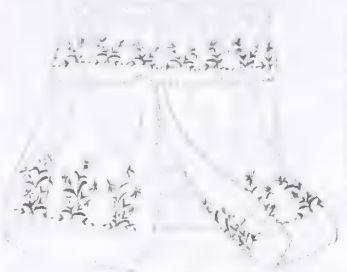
ms Needlepoint Kit includes individually researched and d on #12 canvas, heraldic reference source, yarn in olors, needle, instructions bag, special report & draw- pillows, framing — 11x14" x24" $49.95. Plus $1 post g! The Ship's Chandler, HB- on, VT 05363

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7 Terrific Tote For Craft-y Ladies. Front cover of #12 blank canvas unzips and separates to work in needlepoint or bargello pattern of your own design. Choose 10x13x13" tote in red, navy, yellow, black, white or brown. Inside zip pocket. Blocking instructions and printed alphabet included. Yarn not included. $15 plus 75¢ post. Toni Totes of Vermont, Inc. HBE2, So. Londonderry, VT 05155

8 Saucy Harlequin Slippers have a party look. Wear them at home with pants, ankle sweeping skirts. Off to sun countries? They fold to pack. Jewel tones on imported velvet uppers. Flexible sole, shaped patty-cake heel, elasticized top for snug fit. Sizes 5-9½. $5 pair ppd. Order from Johnny Appleseed's, Box 711, Beverly, MA 01915

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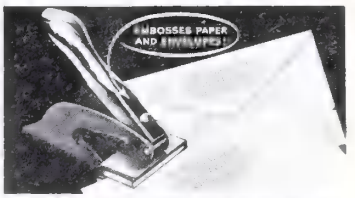
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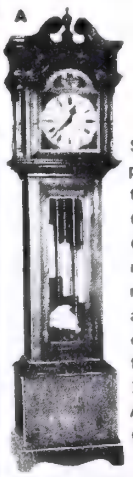
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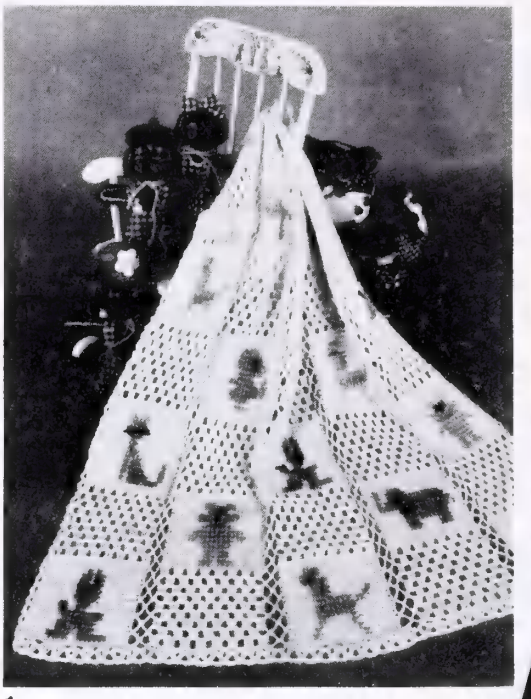
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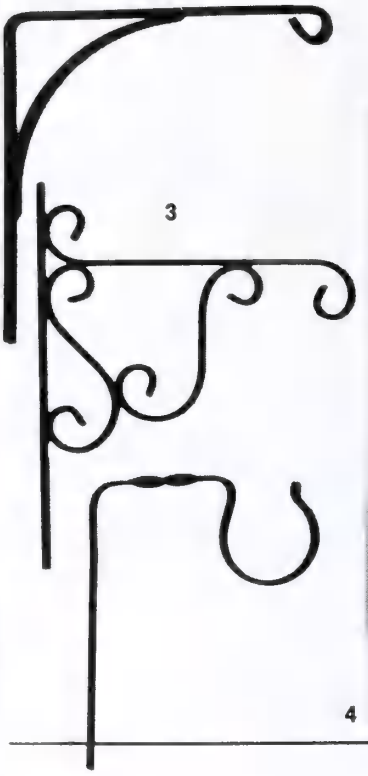
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3



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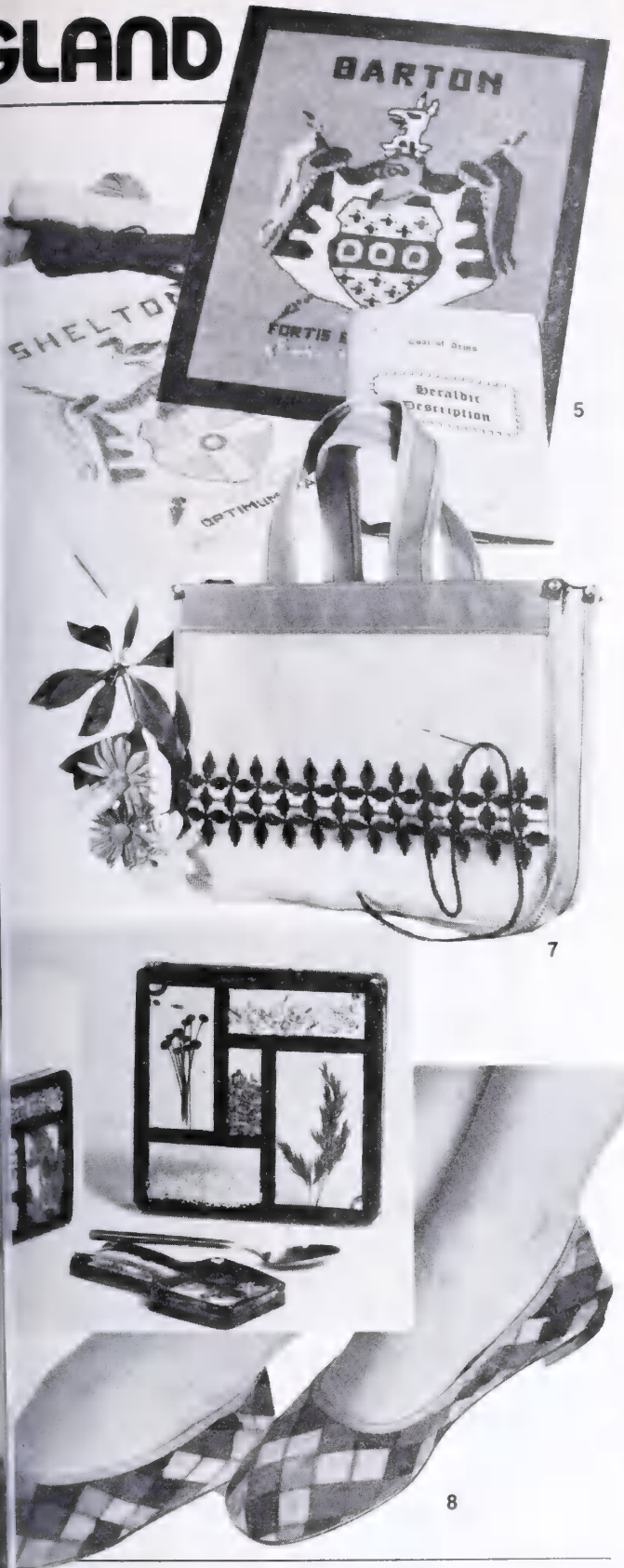
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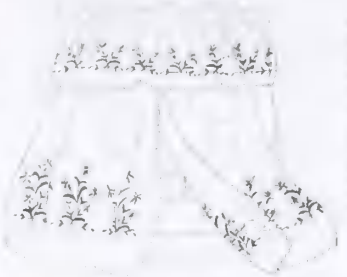
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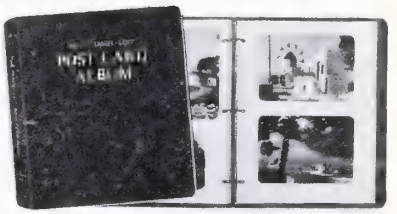
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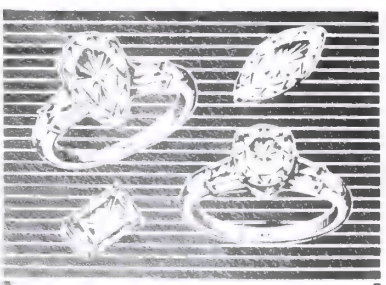
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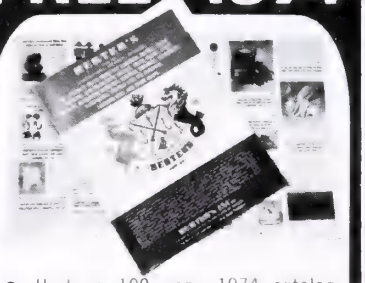
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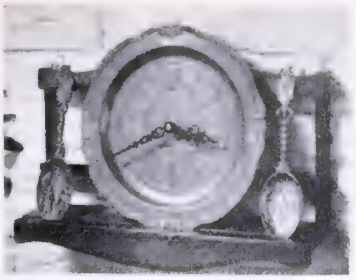


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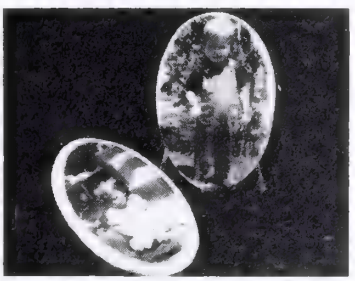
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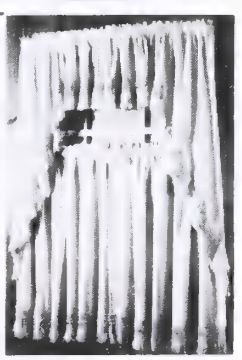
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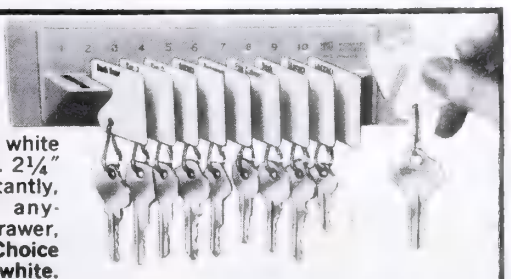
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These questions are designed to find out what kind of a person you are—your likes, dislikes, attitudes and personality. All questions are to be answered either yes or no. If you are not certain, choose the answer which most closely applies to you. Be as honest as you can since this test is being used for your benefit.

	YES	NO
1. Do you get up-tight when you are lost in a strange place?	☐	☐
2. Is your house usually as neat as a pin with everything in its right place?	☐	☐
3. Can you leave the dishes in the sink and go out for the evening?	☐	☐
4. Would you rather paint or sculpt than watch a championship sporting-event?	☐	☐
5. Assuming the same pay, would you rather be a civil engineer than a musician?	☐	☐
6. Are you almost always a calm and easy-going person?	☐	☐
7. Would you enjoy owning a motorcycle?	☐	☐
8. Do you pay all your bills upon receipt or shortly thereafter?	☐	☐
9. Do you sometimes get moody without any apparent reason?	☐	☐
10. Do you ever cry at a sad movie or TV play?	☐	☐
11. Do you like to roll up your sleeves and get your hands dirty in a job?	☐	☐
12. Are you one of the first to wear new fashions before they are firmly established?	☐	☐
13. Are you always prompt for appointments?	☐	☐
14. Do you ever display affection in public?	☐	☐
15. Do you like to gamble?	☐	☐
16. Would you like to fly an airplane?	☐	☐
17. Do you lose or misplace things fairly often?	☐	☐
18. Do you prefer fixing things (with tools) around the house to arranging a floral display?	☐	☐
19. Would you rather go shopping for clothes than engage in a physical sport?	☐	☐
20. Do you ever give money to panhandlers?	☐	☐

Please send my Personalized Decorating Guide. I have completed the questions and enclosed $5.95 plus $.50 for postage and handling. (Check or money order only please—payable to LIFE STYLES GROUP, P.O. Box 560, Montclair, N.J. 07042)

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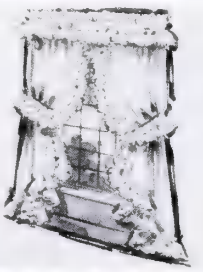
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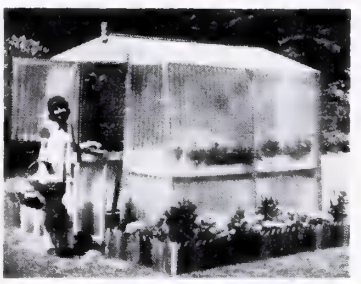
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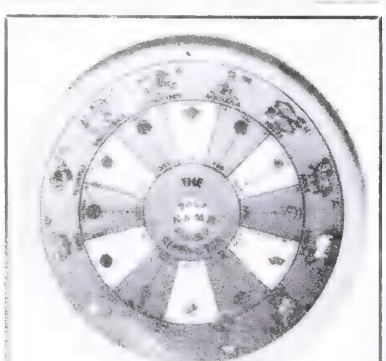
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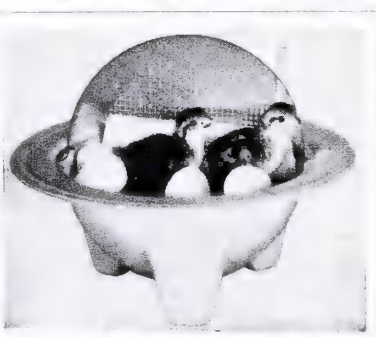
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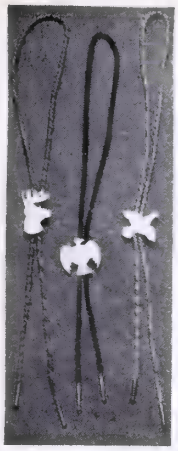
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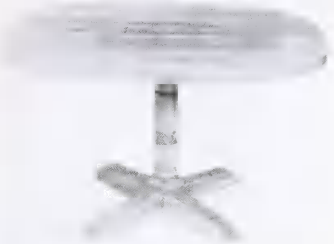
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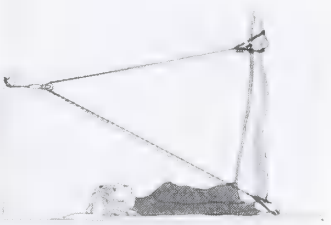
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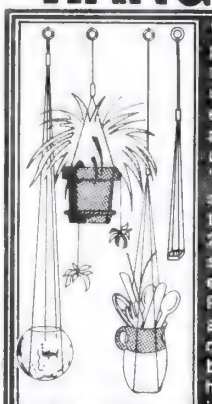
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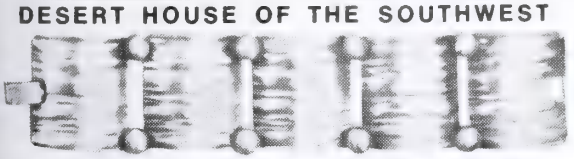
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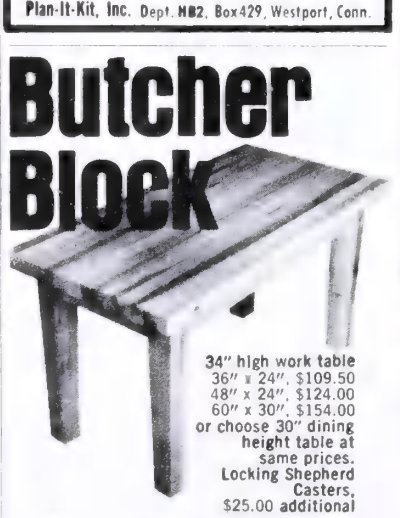
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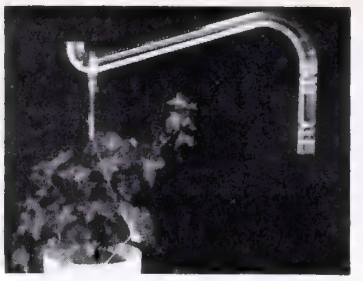
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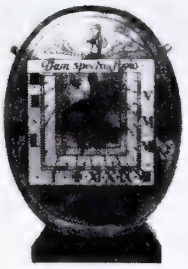
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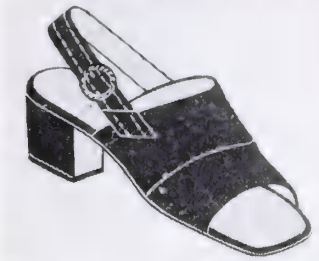
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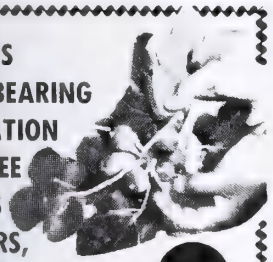
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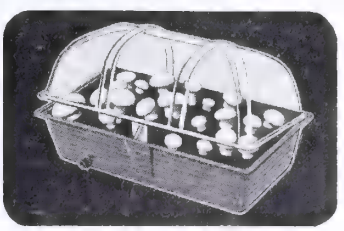
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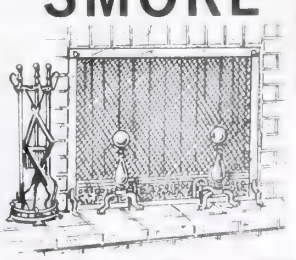
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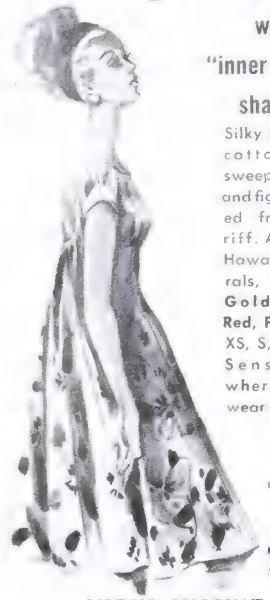
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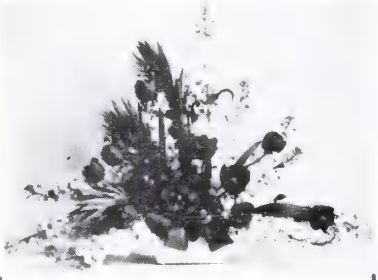
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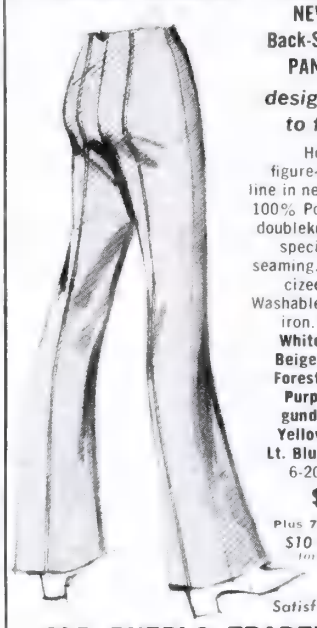
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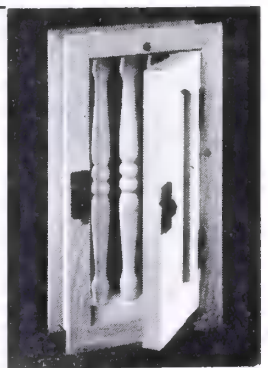
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5



6

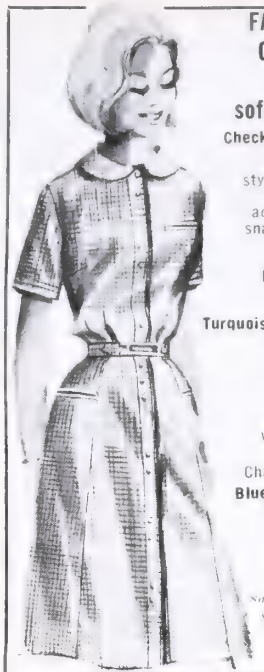
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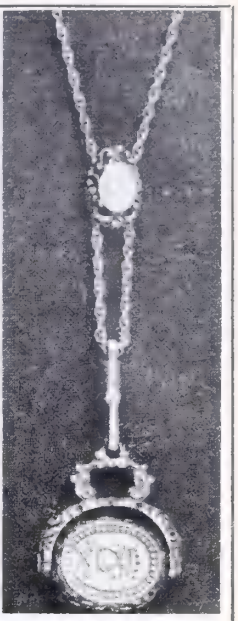
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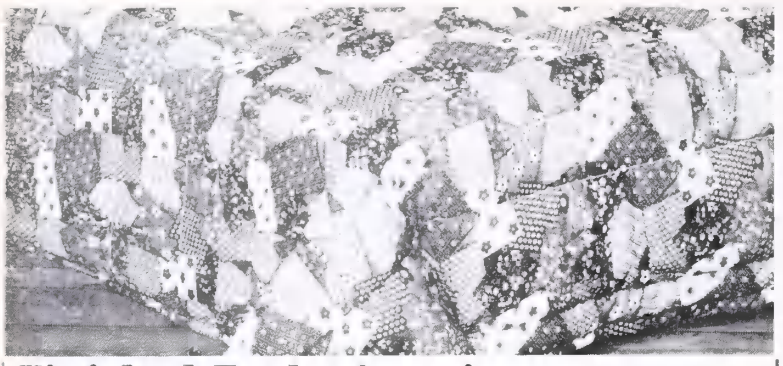
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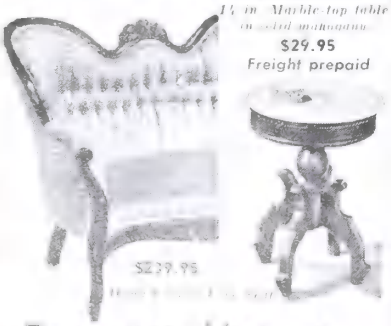
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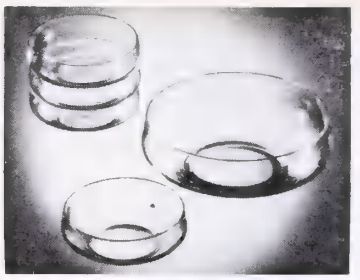
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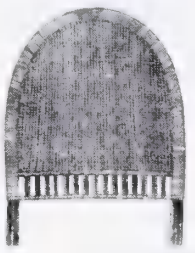
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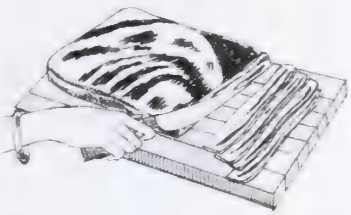
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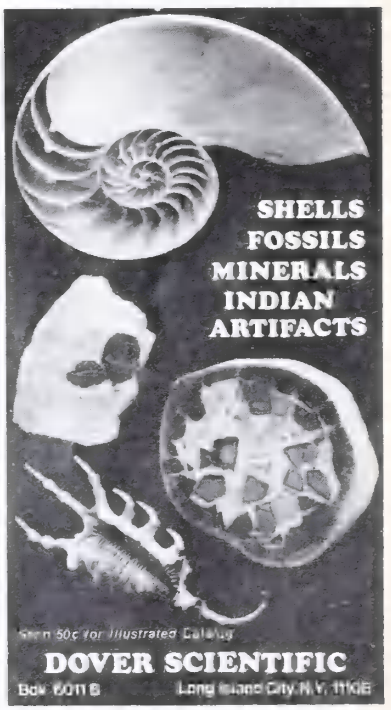
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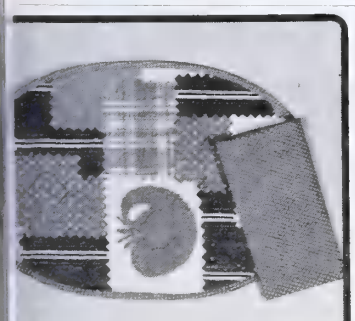


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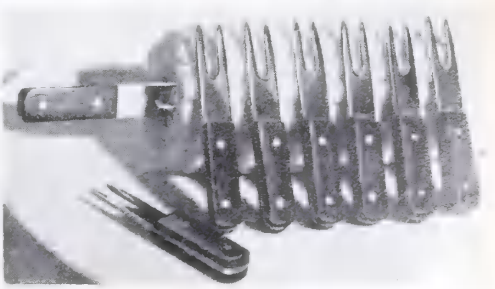
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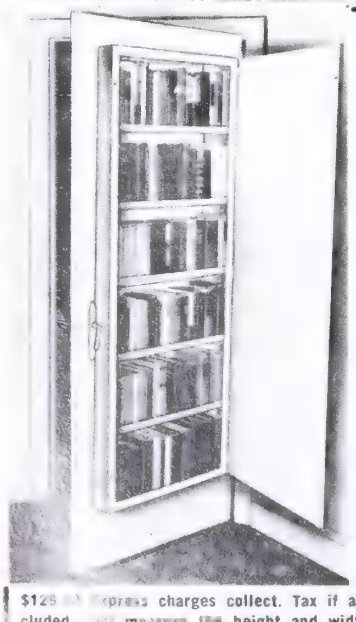
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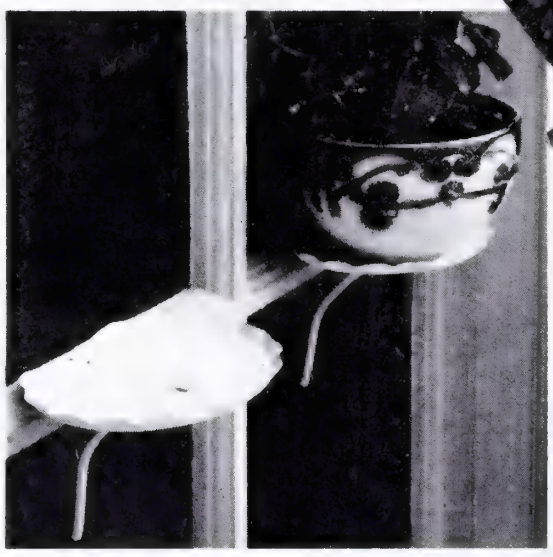
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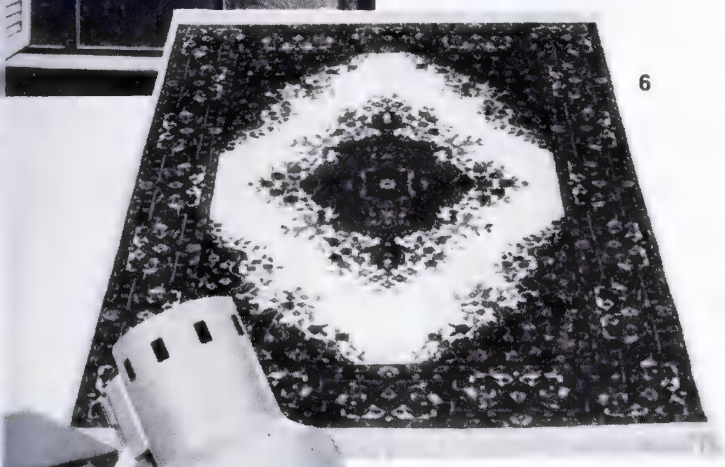
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7

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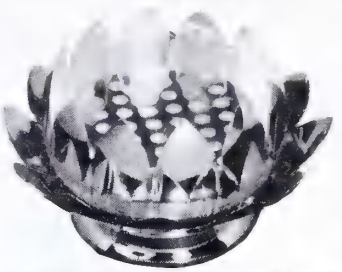
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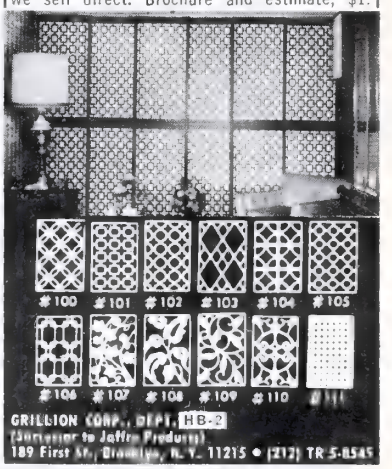
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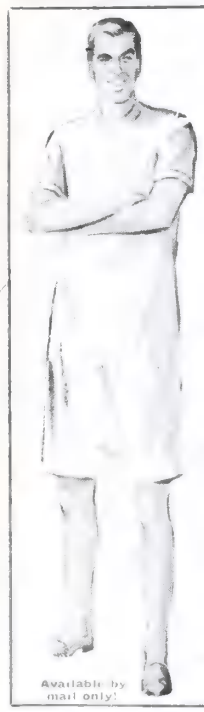
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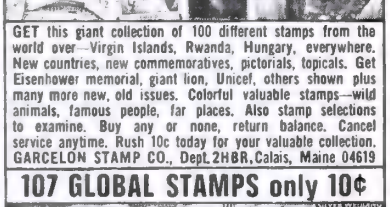
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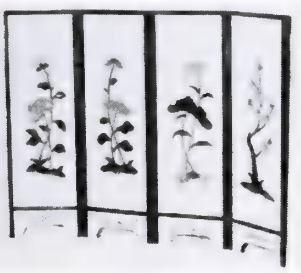
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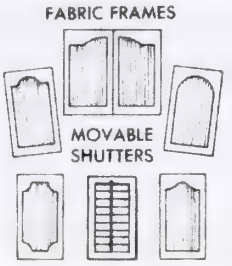
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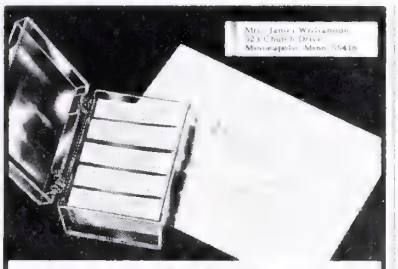
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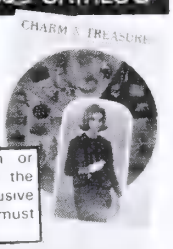
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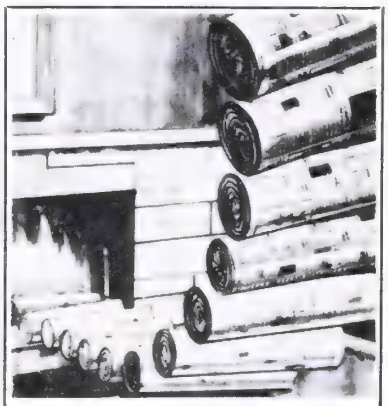


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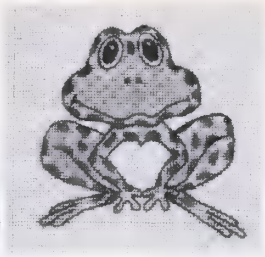


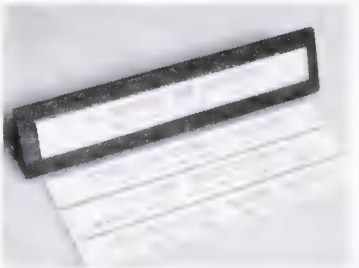
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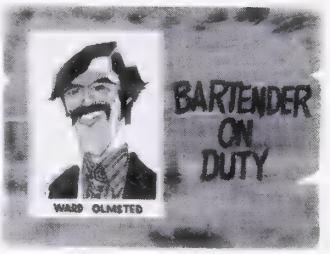
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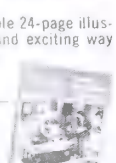
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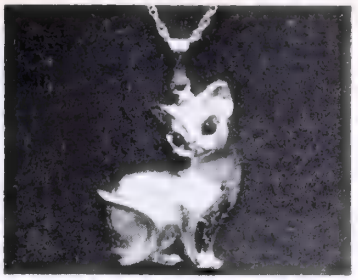
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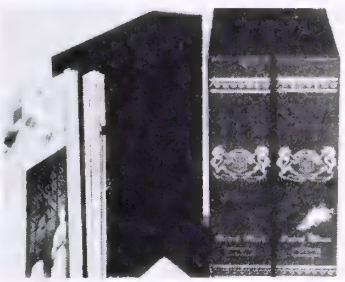


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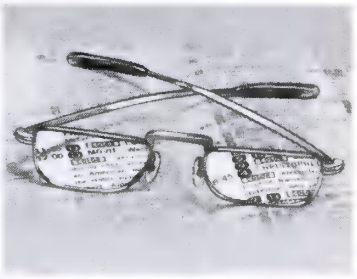
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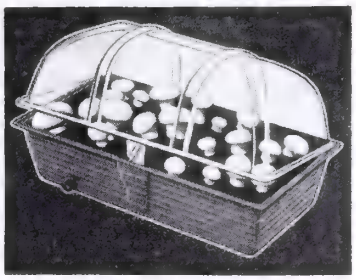
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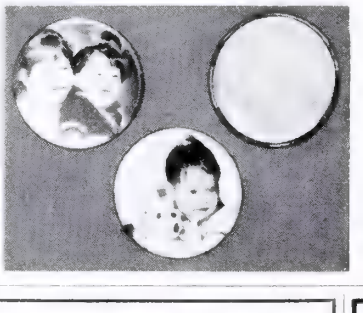
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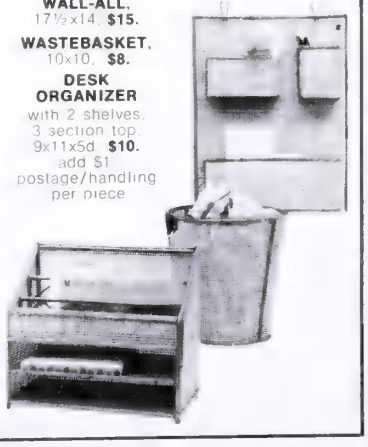
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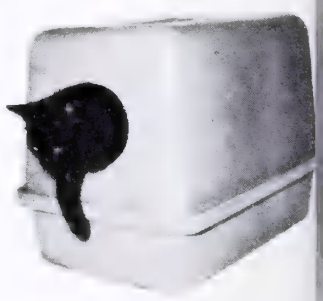
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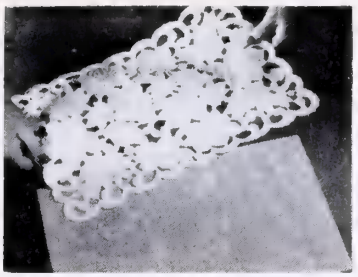


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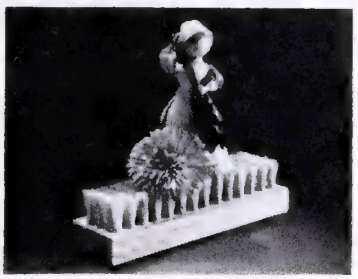
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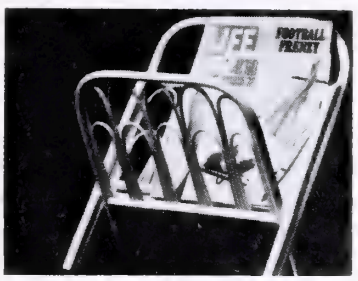
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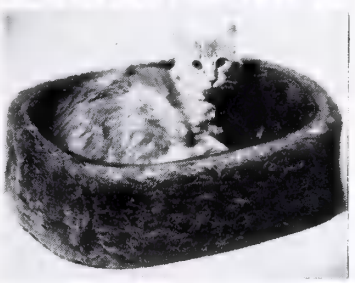
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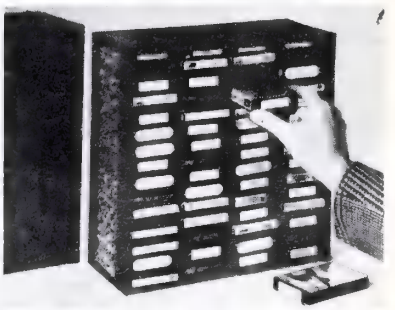
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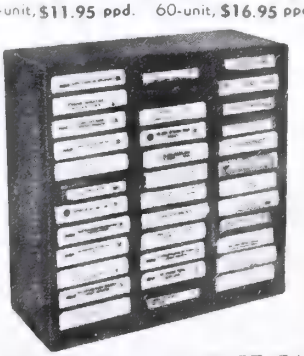
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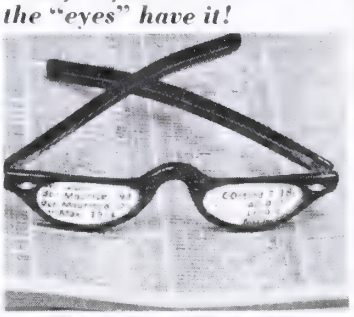
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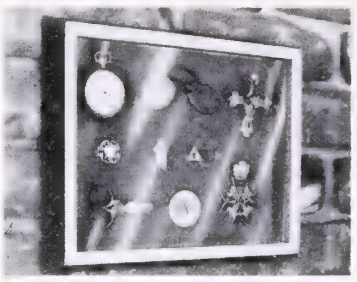
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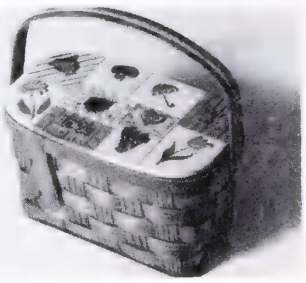
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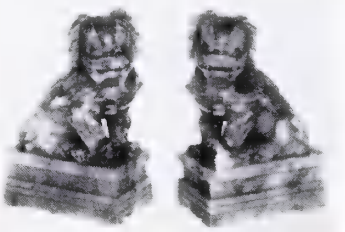
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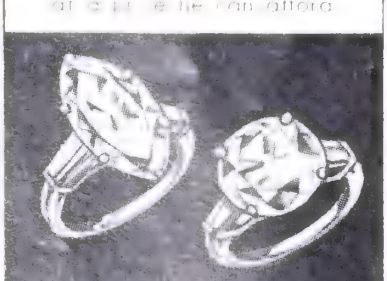


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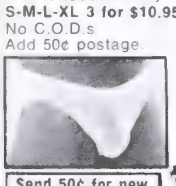
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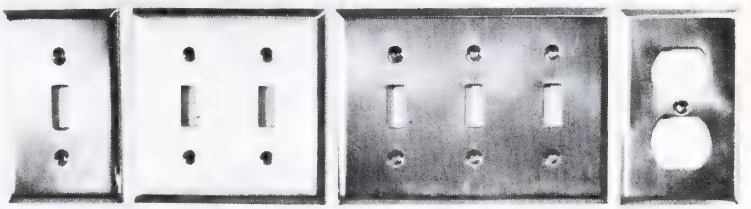
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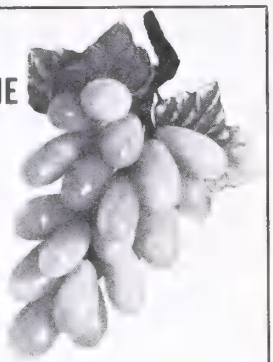
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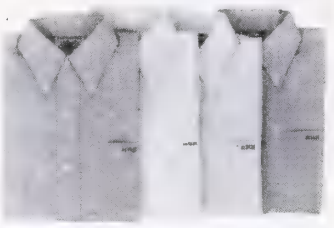


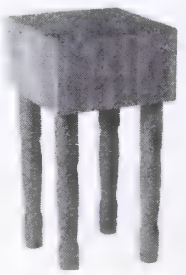
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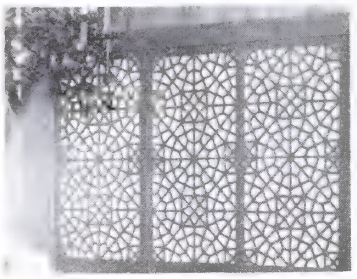
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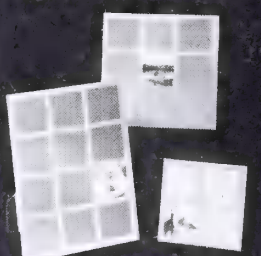


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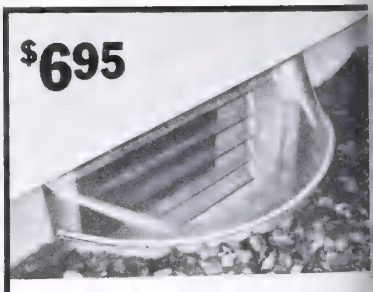


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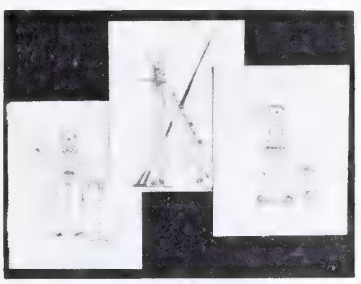
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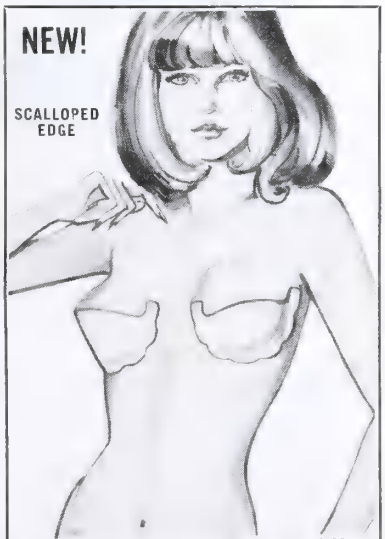
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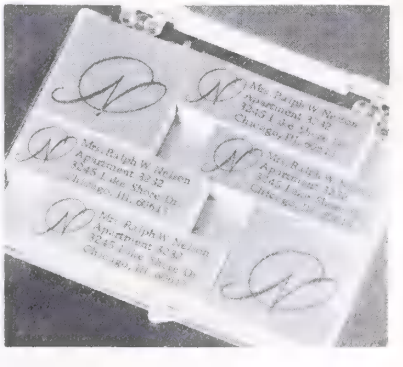
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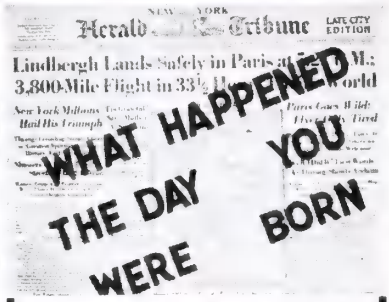
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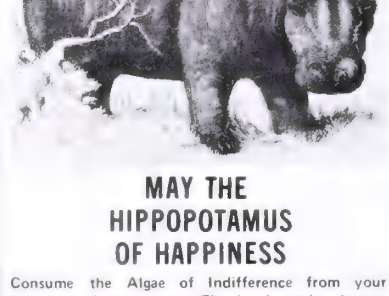
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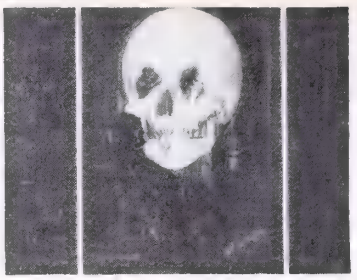
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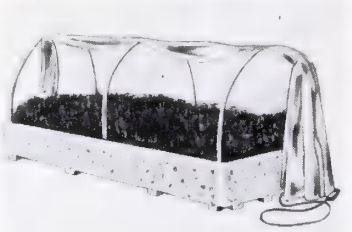
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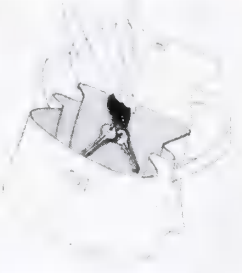
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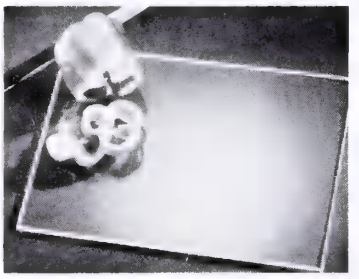
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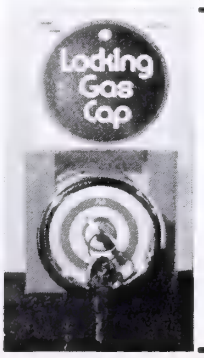
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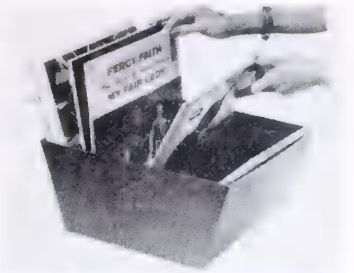
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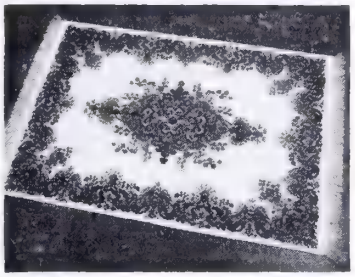
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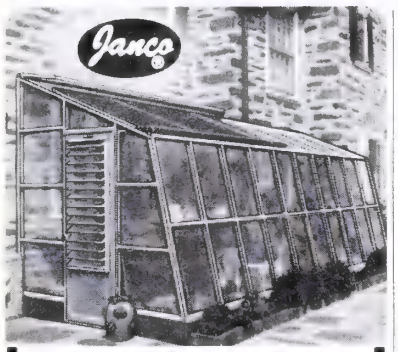


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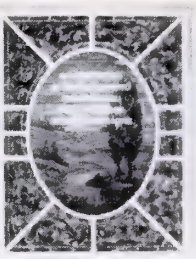
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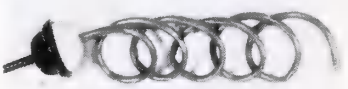
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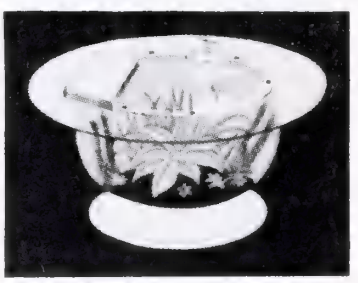
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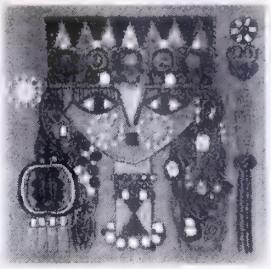


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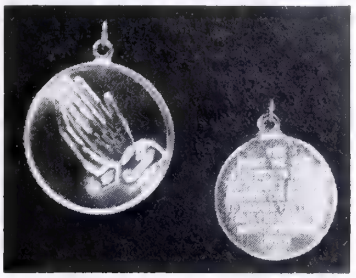


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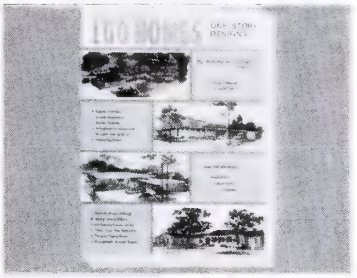
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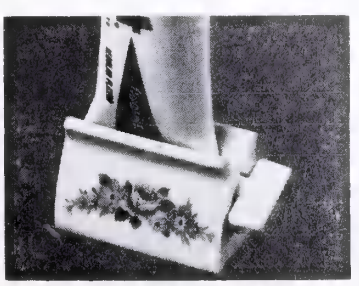
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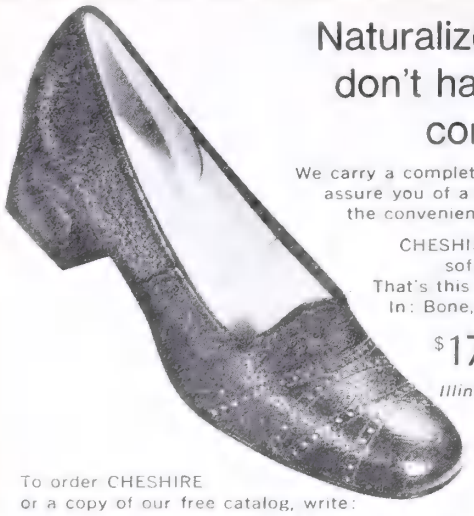
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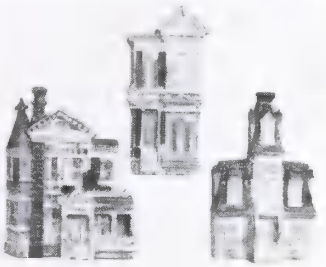
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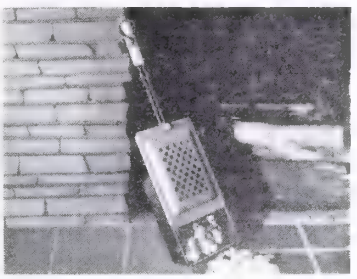
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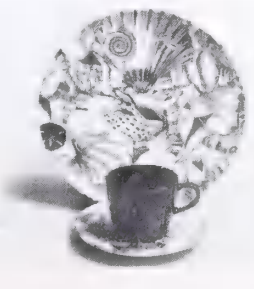
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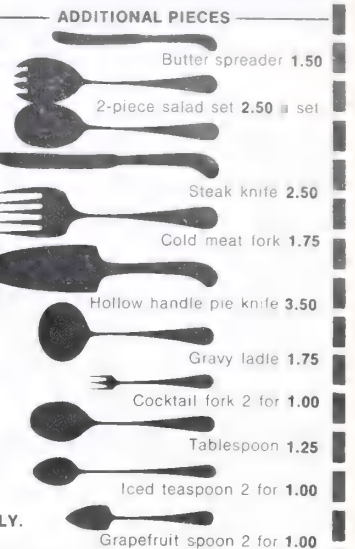
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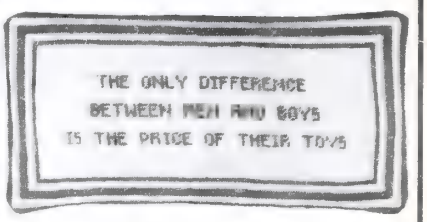
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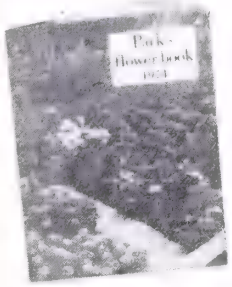
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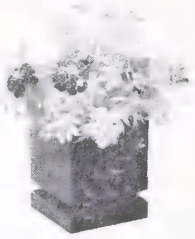
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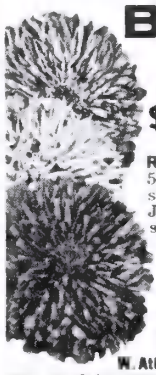
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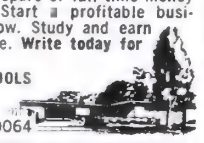


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By the book

—A new crop of gardening specials

By ELVIN McDONALD ☐ Whether or not it rained on your garden at the most auspicious moments last year, the climate was certainly right for a bumper crop of gardening books. Aside from sheer numbers, the trends include emphasis on landscaping, indoor gardens (especially terrariums), vegetable gardens —and a rash of books by and for English gardeners.

For looking and dreaming, the standout is **Callaway Gardens: The Unending Season** (Southern Living Books, Birmingham; $5.95) by Caleb Pirtle III. In the first place, this may well be the least expensive coffee table book ever published, but it is also a beautiful volume. Gerald Crawford's photographs are exquisite and the layout and reproduction are first-rate. Read the book, then take yourself to Pine Mountain, Ga., for a first-hand look at one of America's most beautiful public landscapes, Callaway Gardens.

Another beauty of a book is Peter Mitchell's **Great Flower Painters: Four Centuries of Floral Art** (The Overlook Press, Woodstock, N.Y. 12498; $27.95). Monet, Manet, Redoute, Renoir, our own Georgia O'Keeffe—they're all here in more than 50 color plates and countless black-and-whites.

Also big and beautiful is Alice M. Coats' **The Book of Flowers: Four Centuries of Flower Illustrations** (McGraw-Hill, New York City; $30). The emphasis here is on fine botanical illustration as it existed from 1485 to 1850. Most of the illustrations appear in their original size—and 90% have never before been reproduced.

Enough inspiration. Now for the real how-to guides. One of the best is **Helen Van Pelt Wilson's Own Garden and Landscape Book** (Doubleday, New York City; $7.95). This is literally an outpouring of Mrs. Wilson's experiences and love affairs with her own Connecticut garden. She is America's foremost editor of gardening books but also a real dirt gardener. She wears her sharp blue pencil to a nubbin daily, but never to the neglect of her own garden. In an earlier, more flowery time, we had Louise Beebe Wilder for an educational stroll down the garden path. Now we have Helen Van Pelt Wilson, who can be as tussie-mussied as Wilder, but also tells you how to find a government agricultural service listed in the Yellow Pages maze and how to fend off such garden pestilence as gypsy moths or gypsy landscaping services.

Oh, yes, Mrs. Wilson does have another new book called **Houseplants Are for Pleasure** (Doubleday, New York City; $7.95). What the other book does for outdoor digging, this one does for indoor gardening.

On the other hand, **The ABC of Potted Plants** (Arco, New York City; $4.95) is one of those English imports best read for a little amusement but not much practical advice. For example, what must I do about my *Camellia japonica*? But, of course, it "can be grown satisfactorily in an unheated glass extension." Or, how to describe the leaves of my *Crassula falcata*? My apologies to Jonathan Livingston, for I'd never noticed that "they stand on either side of the stem like seagull wings."

There's also a fine handful of slim (under $5), highly specialized books. John Canaday, *The New York Times* Art Critic gives us **The Artful Avocado** (Doubleday, New York City; $3.95), which is genuinely witty —and wise. From Peter Loewer we now have **The Indoor Water Gardener's How-To Handbook** (Walker and Co., New York City; $4.95) with his own beautiful line drawings. Gay Courter's **The Beansprout Book** (Simon and Schuster, New York City; $2.95) is a combination gardening/cooking book—everything about sprouting beans, seeds and grains and what to do with them. And from Sunset Books (Menlo Park, Calif.; $1.95) we have **Terrariums & Miniature Gardens,** graphic, detailed, filled with expertise.

Now for the organic gardening buffs. If you want it straight from the, uh, well, horse's mouth, you'll buy **The Calendar of Organic Gardening** by the editors of **Organic Gardening and Farming** (Rodale Press, Emmaus, Pa.; $6.95). If you'd like the subject covered in a nutshell, but fancied up with pretty line drawings and a fresher viewpoint, buy **Gardening . . . Naturally** by D. X. Fenten (Watts, New York City; $5.95).

Quite another thing entirely is **Natural Gardens: Gardening with Native Plants** by Jack Kramer (Scribner's, New York City; $6.95). Out of the weed patch, into the cultivated garden. This book tells how to take these overlooked plants, rescued from the bulldozer, into a safe existence in captivity.

One cannot review gardening books and pass over Jack Kra-

mer lightly. His range of gardening successes is phenomenal, both in Chicago and on the West Coast. He is a pro among pros, and also to his credit are these 1973 Scribner titles: **Your First Garden, Your City Garden, Grow Your Own Plants** (about propagation) and **Gardening without Stress and Strain.** And to show he's not completely partial to one publisher, from Doubleday we have Kramer's **Pets and Plants in Miniature Gardens**—on microcosms of nature to cultivate indoors with geckos, lizards, snakes, frogs, turtles and plants in peaceable combinations.

Two other books from the 1973 crop deal with gardening naturally. One is Ken and Pat Kraft's **Growing Food the Natural Way** (Doubleday, New York City; $7.95), a complete and basic guide, and the other is **Growing Wildflowers** by Marie Sperka (Harper & Row, New York City; $8.95). Ms. Sperka is herself a veteran nurserywoman and her book is one of those special creations representing what a real expert has to say about her specialty.

The same might be said of two new books about dried flowers: Georgia S. Vance's **The Decorative Art of Dried Flower Arrangements** (Doubleday, New York City; $9.95) and **Plant It Now, Dry It Later** by Harriet Floyd (McGraw-Hill, New York City; $12.95). Both women were first experts at their craft; then they wrote superb books.

Another book that represents a lifetime of real experience in the field is Alice Upham Smith's **A Distinctive Setting for Your House** (Doubleday, New York City; $8.95). Mrs. Smith has recently retired from a large private practice designing gardens. She has plenty of black-and-white and color photographs to make her points, but I think the drawings have the greatest value. Because Mrs. Smith did them herself, they have that unmistakable ring of truth in every line.

Spot Gardens by the late Robert E. Atkinson (McKay, New York City; $9.95) is another book by an author who was not only a successful gardener, but also a professional journalist. "Dr. Bob," as he was fondly known, edited the photographs and text for **Spot Gardens** to show how anyone anywhere can create a vignette of verdant and flowered beauty —without spending a fortune or slaving over an acreage. An interesting feature of this book is that while Dr. Atkinson mostly uses common names in his text, the full Latin name is given for each in the index. The result is easy reading, clear identities.

Probably the best new book on small gardens under glass is **The Terrarium Book** (Random House, New York City; $3.95 in paperback) by Charles M. Evans and Roberta Lee Pliner. The line drawings by Betty Fraser are truly exquisite; the step-by-step how-to sequences are outstanding. The authors work well together; Evans is a horticulturist, Pliner a writer.

We also have two books about herbs. One is basic, forthright, no-nonsense (no witches' brews, no medieval magic for dispelling evil spirits), titled **How To Grow Herbs** (Sunset Books, Menlo Park, Calif.; $1.95). The other is **Potpourris and Other Fragrant Delights** by Jacqueline Heriteau (Simon and Schuster, New York City; $4.95). Bill Goldsmith's drawings for the Heriteau book are both decorative and informative, and the text is so filled with ideas one could not possibly read it through without stopping a dozen times to try potpourri recipes, blend sachets or make fragrant pomanders. One of the most valuable features of this little book is the list of sources for ingredients—all kinds of supplies you can order by mail without having to search.

Having myself written **The Complete Book of Gardening Under Lights** (Doubleday, New York City; $5.95), I have to say that one of the best books to come along in 1973 is George Elbert's **The Indoor Light Gardening Book** (Crown Publishers, New York City; $10.95). As president of the Indoor Light Gardening Society of America, Elbert has put together a really splendid volume. In fact, I don't think anyone who really enjoys indoor plants could resist trying lights after reading this book.

I've been doing it for some 20 years and after reading Elbert's new text. I went out and bought some more lights. Considering that I am already sharing my home with some 300 plants in sunny windows, it may seem madness to add lights and more plants—but then, I want to try herbs, leaf lettuce, some new hybrid gloxinias, more bromeliads, more . . . well, I'm afraid a larger apartment may be the next step.

One last word about those English gardening books. Please understand that I have nothing against productive transAtlantic horticultural exchange. However, color guides of tree and shrub varieties not available here are as useless as cultural how-to based on the climate of the British Isles. Before you buy a gardening book, read the author credits. If the overtones are British, carefully evaluate the text before you invest. ■

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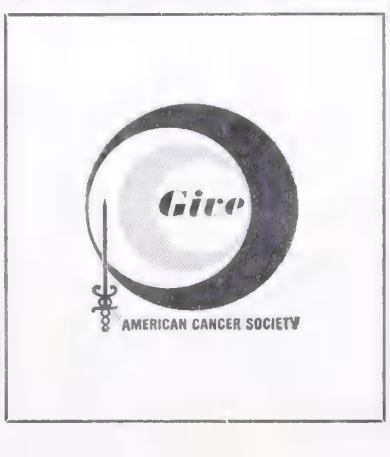
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Pages 76-79—Bisque

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Pages 80-87—Finland

Retail sources: Metsovaara fabrics, **Bloomingdale's,** Lexington Avenue and 59th Street, N.Y.C. 10022, and **Fabrications,** Brattle Street, Cambridge, Mass. 02138. **Marimekko** fabrics, the "Faenza" dinnerware by **Arabia, Hackman** cutlery and **Décembre** plastics, all at **Design Research,** 53 E. 57th St., N.Y.C. 10022. **Arabia** "Luna" Collection and "Sargasso" art glass, and **Iittala** glassware, all at **Rosenthal Studio Haus,** 584 Fifth Ave., N.Y.C. 10036. **Iittala** glassware also at **Crate & Barrel,** 1510 N. Wells, Chicago 60610. **Muurame** children's furniture, **Children's Workbench,** 470 Park Ave. South, N.Y.C. 10016. "Finel" cookware, brown coffee pot, white cups with hearts, **Peter Breck Corp.,** available at **Burdine's,** 22 E. Flagler, Miami 33131. **Fiskars Ab** scissors, **Neiman Marcus,** Main & Ervay, Dallas 75201. **Vuokko** fabrics and housewares, **Orthogonality,** 340 Maynard St., Ann Arbor, Mich. 48108; **Arango Inc.,** 7519 Dadeland Mall, Miami 33156. "Palaset" stacking cubes by **Treston Oy,** available at **Scan Coop Furniture,** 11310 Frederick Ave., Beltsville, Md. 20705; **Design Research; Bloomingdale's.** Pots and pates, **Opa Oy,** available at **Bonniers Inc.,** 605 Madison Ave., N.Y.C. 10022. **Scan Coop Furniture.** Furniture, **Sotka Oy** available at **Scan Coop Furniture.** "Vellamo" stoneware by **Arabia, Bonniers Inc.** "Auberge" stemware by **Arabia** at **Halls,** 200 E. 25th St., Kansas City, Mo. 64108. **Artek Furnishings Inc.,** 145 E. 57th St., N.Y.C. 10022. White sofa, striped chaise, **Peem Oy,** available at **S. Christian of Copenhagen Inc.,** San Francisco. Ceramic roosters, **Finnish Design Center.** Ceramic paper bags, **Mrs. Anna-Maria Osipow.** Toys, jewelry, curtains and housewares by **Aarikka** available from **Finam,** Cloquet, Minn. 55720. Wooden car, **Leikki Toy Oy. Haimi** furniture and lighting from **Turner Ltd.*** **Asko** furniture at **Stendig Inc.*** Children's sets by **Arabia, Bonwit Teller,** 721 Fifth Ave., N.Y.C. 10022. Mortar and pestle by **Arabia, Bon Appetit,** 359 Miracle Mile, Coral Gables, Fla. 33134. Pillows and placemats, **Cetelle Oy.** Wooden tray, **Nordico.** Woodenware, **N.O. Lindholm & Co.,** at **Georg Jensen Inc.,** 601 Madison Ave., N.Y.C. ■

PERSONAL FAVORITES

Continued from page 69

limit of hard bright colors; and much as I love a combination of many patterns, that, too, has reached the saturation point. There is a need to return home to a haven of quiet and calm. My 'room of the future' will have soft blue walls (periwinkle), upholstered furniture in an off-white texture. The rug, an antique Dhurrie in sand beige and white with touches of deep blue. For accent, dark gray-brown suede on side chairs." She believes "Individuals must follow their inner feelings, selecting what pleases them."

Rubén de Saavedra of New York City chose a living room with walls painted a matte elephant gray with ivory trim, ceiling in very pale sky aqua, flooring in a charcoal-and-tan checkerboard. Upholstery is ivory, as is a hooked area rug. De Saavedra uses "lots of pillows in a rose petal-pink raw silk."

Also from New York, Mario Buatta also chose a living room. His scheme would include walls glazed in a plaidlike combination of forest and emerald green, lacquered to a high gloss, the floor stained a rich coffee-black color, a sofa upholstered in a pale blue textured fabric, two chairs in lettuce green moiré with antique white painted frames, an additional two chairs covered in a deep blue moiré and a fifth chair covered in a flowered chintz that carries out the curtaining. Furniture is mostly lacquer and accessories and paintings are a mixture of periods.

For Manhattan Interior Designer Mrs. Henry Parish II, the favorite personal scheme for a living room is confined to pale mauve and pale pink, with a touch of orange lacquer.

Philadelphia Decorator George Doan says his favorite room is a mélange of colors: putty, khaki, cyclamen pink and bright orange. They appear in scenic Oriental wallpaper, in the copy of a Directoire Aubusson rug ("made by my grandmother in her 94th year") and in bits of needlepoint and pottery.

New York's Mara Palmer leans toward a theme of coral, green and white: white lacquered floor, woodwork and lattice-type window shutters with coral Roman shades, a daybed in apple green with white pillows and chairs upholstered in white duck. Accents come from a citron yellow petit point rug with bits of lime, blue and coral.

Rosemary Robinson of Naples, Fla., favors blue "in any shade and for all purposes. I like playing the whole orchestra of blues, then counterpointing with turquoises. This allows a neutrality so multicolor paintings and accessories can introduce variety. Whites and beiges provide a calming background; wood finishes lend warmth."

New York's Bob Patino favors the "low-keyed, soft tones"—with creamy white, chamois hues, dusty peach, the soft grays and camels. "With the hectic lives so many of us lead, tranquility is important."

Jay Spectre, also of New York, selects cool grays and browns for a bed/sitting room and dressing room/bath area. Floors are covered in velvet-finish steel gray with chocolate border; walls upholstered in medium pearl gray brushed cotton; the windows covered with box pleats of gray brushed cotton. The bed, sofa and chairs are upholstered in clay-color kidskin and gray or clay-and-chocolate plaid wool, with throw pillows of ivory and chocolate satins and gray suede.

Aaron Ast of New York lists his favorite scheme as light gray walls, accents of peach, pea green and hunter green.

Similarly, New York's Michael de Santis, tends toward a light scheme: light beige combined with white and accented with pale gray. "For me, this creates a pleasantly livable atmosphere after viewing colors and patterns all day."

Back to colors with Ellen Lehman McCluskey of Manhattan. "I use all colors in my work but, somehow, deep red, white and blue keep appearing. They are so cheerful, and who can fight good cheer and coziness as relevant ingredients in a room's atmosphere? Plus, they offset each other perfectly."

"Having recently returned from Egypt," says Manhattan's Daren Pierce, "I now see myself in a Tutankhamun surround—ivory with highlights of white and sand, ebony and gold leaf, accents would be geometric needlepoint in ivory, lapis and coral."

Michael La Rocca of Easton & La Rocca in New York chose a scheme of salmon pink, lime green and eggplant, "which sounds more like a menu than a room. Walls are glazed in a warm yellow over white, and the room has lots of clean, white trim, including shutters. It is further punctuated by several wooden pieces and also by two black lacquered bamboo Regency console tables."

David Eugene Bell, director of interior design at Blooming-



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dale's, New York, quips, "Red is the color of my true love's hair—and my new living room." His walls are a deep burgundy lacquer, upholstery is burgundy, cobalt and sunflower yellow and the focal point is a colorful area rug from Morocco.

"Without a doubt," says George Clarkson of New York, "My favorite color is cerulean blue in all variations—high intensity to shadow. Today, one must strive for serenity. To provide calm in the stress of our lives is to ensure success."

Joseph Braswell of New York City finds a "tranquil oasis" in the library of his Long Island home. Basically monochromatic, walls are upholstered in beige tenting canvas, windows have white jalousie panels and floors are lacquered white, as well. Most of the furniture is bleached wood upholstered in cinnamon leather. A folding screen against one wall is woven in chocolate-and-white ribbon, and the rest of the furniture is either polished brass or deep aubergine lacquer.

Neutrals appeal to Carole Eichen of Fullerton, Calif., a blend of browns and beiges to put her in a relaxed, comfortable mood. "These are the shades most complimentary to a woman."

Jack Lowery of Manhattan reports his favorite color scheme revolves around an accent color of Etruscan red—a warm red-orange. "It retains its intensity in daylight and soft evening lights." With it, soft beiges, off-whites and camel; wood pieces of olive burl and teak.

Mark Hampton of McMillen Inc. in New York opts for browns and beiges as a warm background for books and flowers. He sees walls glazed in the color of waxed luggage leather and trimmed in white; floors stained antique wood brown with an off-white geometric-pattern area rug. This would set off a tobacco-colored tweed sofa, tan glove-leather chairs and lounge chairs upholstered in a small pattern of off-white, beige and pure white. Add to this some faded mahogany and bleached pine antiques, some red and black lacquer, some steel and glass and "pick up any color in the pillows."

John H. Jacoby, design director for Cyrus Clark in New York, loves white—be it chalk, oyster, cream or putty. Against this, in different rooms, he has picked up accents of black, reds ("my wife loves them") and blues ("for our holiday home on the Andalusian Coast").

A. Etienne Pensis, director of the interior design department of W & J Sloane, New York, sees a room with lacquered walls and ceiling in *sang de boeuf*, highlighted by ivory woodwork, a floor bleached deeper than the woodwork, an ivory needlepoint rug with blue-and-green floral design and the deep red of the *sang de boeuf* again in accents. Add to this, upholstery in tussah silk, with matching window shades and highly waxed antiques of satin wood, blue-and-white porcelain and malachite objets d'art.

Color should make one feel at ease in a room, and Designer Camille B. Lehman of Casa Bella Home Furnishings of Miami and New York says, "I feel most comfortable in my own home with white to bone as an over-all color. As accents, I like all shadings of ultramarine, and lots of color from plants."

LaWayne Alexander of Houston's Suniland Studio leans toward southwest colors for a study/guestroom—zinnia, nutmeg and off-white. Off-white and nutmeg color the carpet, repeat on walls and moldings, while the ceiling is painted a deep khaki. A wing chair ties in all three colors in a flamestitch, Roman shades use them plus pongee in a stripe. A sofa bed is in off-white "velvet" Herculon and a skirted table shows a white-and-nutmeg geometric.

From the U.S. Virgin Islands, R. Parker Young chooses "the blue-through-green side of the color chart, with an accent of red (like our hibiscus) and a background of blue-toned white —the colors of the Caribbean region in which I live and work."

James Amster of Amster Yard in Manhattan finds deep colors are the most pleasing personally and especially a combination of terra cotta and slate blue. "It's soft and mellow and so comfortable to live with."

For Designer William Pahlmann, also of New York, "A new favorite crops up on every job that has an inspiring client." One current scheme that pleases him is one he's using for a room at Texas A & M. "It's set around the school colors—maroon and white. With this, we have used turquoise, electric blues, some lime greens and coral, but never orange (the color of a competing university). White and golds are also introduced and charcoal completes the scheme."

Audré Fiber of Manhattan has three opinions. For traditional, she sees warm, flattering colors such as apricot, peach tones, warm beiges and sunny yellow. In a contemporary setting, gray-beige or beige. And for "chic," she sees a current preference for gray and white with walls dark and shining. ■

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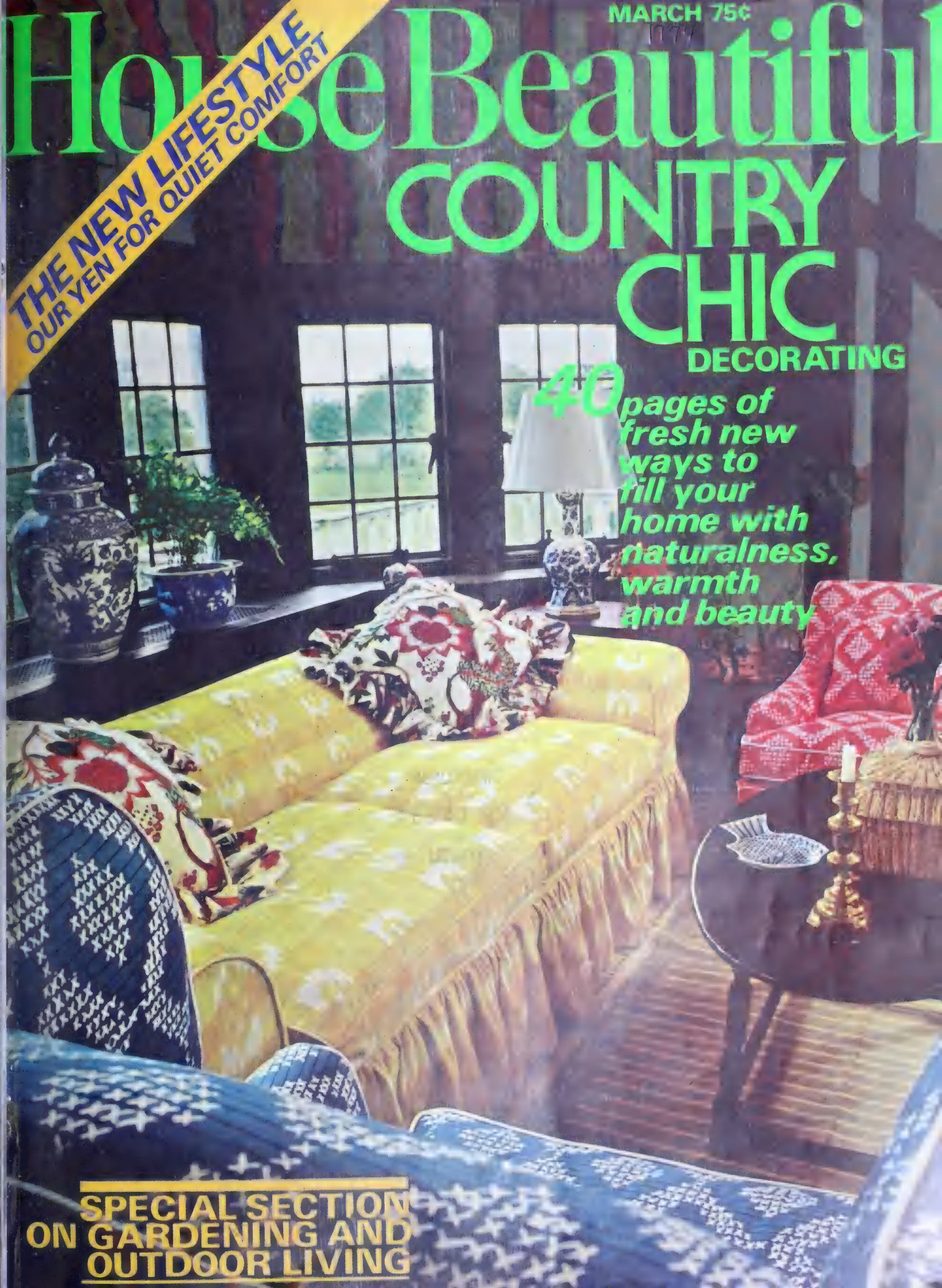
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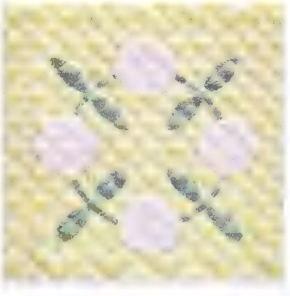
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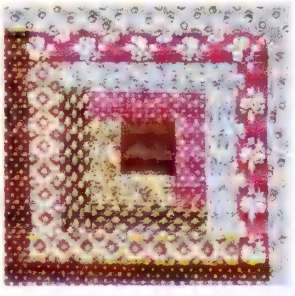
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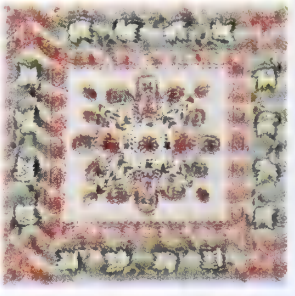
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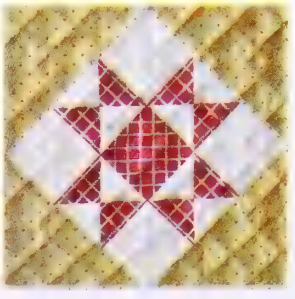
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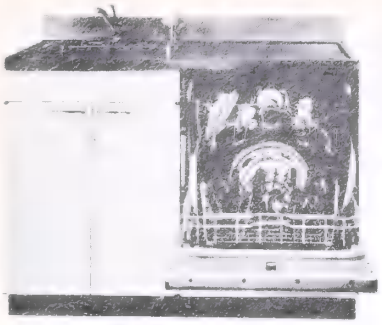
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COVER

Appealingly easy-going and unpretentious, yet worldly-wise in its contemporary mix of color and pattern . . . it's the subtly sophisticated look called Country Chic, seen in a study/sitting room designed by John Robert Moore for a decorator's showcase house in Oyster Bay, Long Island, N.Y., sponsored by the Junior League of the North Shore. Our exploration of this return to naturalness begins on page 69. For more details on this room, see Product Information. Cover photograph by Bill Helms.

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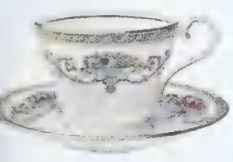
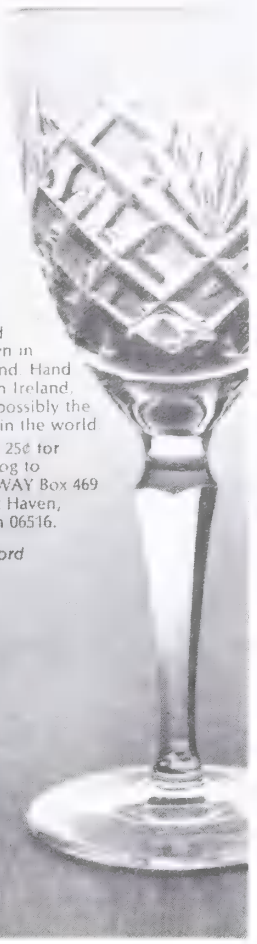


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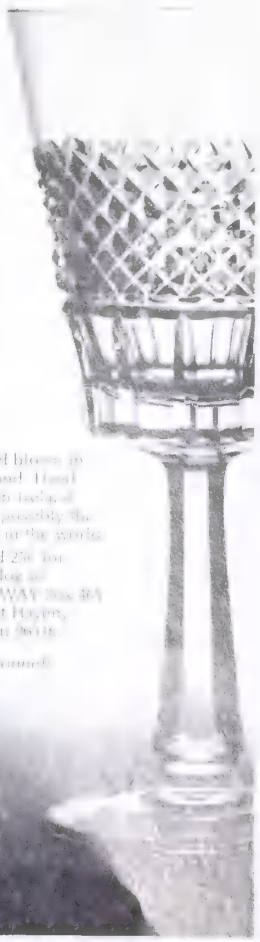
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Willson's, *Sharon*

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Miller's, *Knoxville, Gay/Way Store*

TEXAS
Anderson's Furniture Studio, *Dallas, Ft. Worth*
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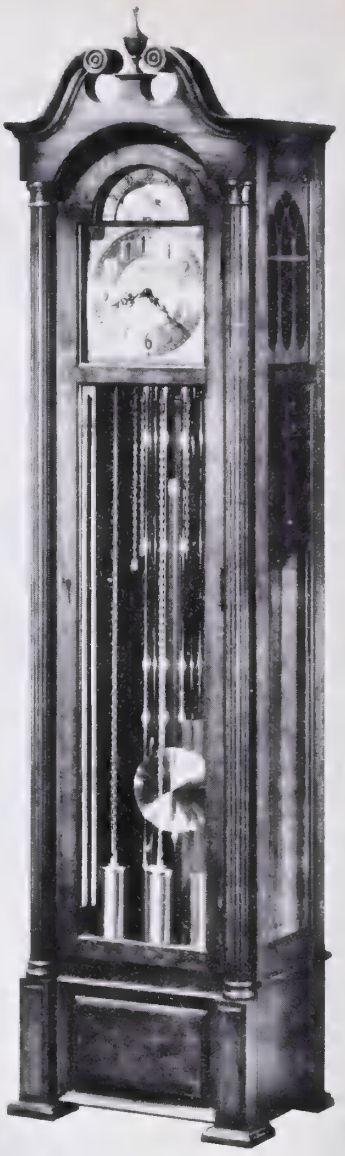
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Supple + Collagen = Supplegen.

Does Germaine Monteil's® new facial treatment deserve such a hopeful name as Supplegen?

For years, scientists have had a promising theory about the secret of smooth, supple, young-looking skin.

The theory—the natural soluble collagen in the skin gives the complexion its youthful, supple appearance. As we age, the collagen in our skin becomes less soluble. If collagen could be made soluble and stabilized in a skin cream...it might be absorbed into the skin and really do something...even about wrinkles!

Recently, the Germaine Monteil research laboratory developed the first facial cream containing soluble collagen.

Supplegen Facial Treatment. Does it work?

We gave it to an independent laboratory for scrupulous scientific testing. Women were given Supplegen with collagen and an identical cream without collagen. Each woman was asked to use them side by side for 30 days.

The results? Everyone...100%...reported noticeable improvement with Supplegen. Enthusiasm for Supplegen is running so high...we're finding it hard to keep up with the demand.

Your Germaine Monteil Beauty Consultant can give you the full, exciting Supplegen story. She's at fine department and specialty stores...everyday.

Now you know why we were so anxious for you to add the word Supplegen to your vocabulary.

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Or a nationwide service organization people can depend on.

We've done these things and we're doing more. And we're doing them because at Whirlpool we believe a company has to think quality before it can even start to manufacture it.

And to us, that's a beautiful thought.



Baker, Knapp & Tubb



American Classics Collection.



American classic furniture, an 18th-century style deeply influenced by English fashion of the day, is gaining importance in the world's antique market. But ownership of the finest originals is restricted by the limited number available.

Baker has re-created these timeless designs in a comprehensive new collection, the American Classics. The collection, now displayed in room settings at Baker, Knapp & Tubbs showrooms, was inspired by original documented drawings, many of which were found in Boston, Salem, Newport and the Connecticut River Valley.

Included are the unusual Windsor chair, reflecting a Shaker influence, and the Chippendale chest with serpentine front.

Like all Baker reproductions, each is made from fine woods selected for authenticity and crafted by skilled hands to be scrupulously faithful to the original.

American, Far East and European collections are displayed within professionally designed room settings in Baker, Knapp & Tubbs showrooms in the cities listed below. Your interior designer, furniture retailer or architect will introduce you to this unique source for fine furniture.

A thirty-two page catalog of the American Classics Collection is available for one dollar from Baker Furniture, 609 Merchandise Mart, Chicago, Illinois 60654.



Baker
Knapp & Tubbs

Atlanta, Chicago, Cleveland, Dallas, Grand Rapids, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, and San Francisco.

PLENTY OF TREES; NOT ENOUGH WOOD—WHY?

In the wake of the energy crisis, we are faced with yet another crunch: a present and future shortage of wood products. As a nation, we should be building 2,500,000 dwellings each year merely to stay even with our housing needs. The average family consumes annually more than a ton of wood-derived paper products. And the furniture industry uses about 2 billion board feet of wood yearly. We are falling behind in meeting these demands. Does this mean that we are running out of trees? Is an assured wood supply becoming just another memory of the good old days? As we look out across our naked cities, burgeoning suburbia and acres of hard highways and paved parking lots, it is difficult not to accept a growing assumption that this might be the case.

But the fact is that *one-third* of our nation's land area is still covered with forest—comprising 75% as much forestland as existed when Columbus landed on our shores nearly 500 years ago. Of a total of 754 million acres of trees, 254 million have been set aside in national and regional parks, wilderness areas, watersheds or as unsuited for growing usable timber. The balance, an astronomical half billion acres, is our commercial forest. This aggregate acreage contains 2 trillion board feet of softwood timber alone—enough to build over three times the number of houses now standing in America. And, unlike our rapidly dwindling supplies of energy-providing fossil fuels, this wood is a renewable resource—an actual agricultural crop that can be replaced after every harvesting.

Why, if we have so many trees, are we experiencing a wood crisis?

The reasons are varied and mostly interrelated—and tinged with ironies. But they are largely the effects of one overriding cause—an ever-pyramiding consumer demand. A recent 10-year survey of our timber resources by the U.S. Forest Service discloses that our national appetite for wood products has jumped 70% during the past 30 years. Demand-and-supply projections through the year 2,000, just one generation away, indicate that this trend will continue—and increase—during that period. The paradox of such an enormous inventory yielding such a limited supply can better be understood when we see how efficiently, or inefficiently, it is harvested.

The largest single owner is ourselves—the Federal Government. We, the people, own 22% of the total usable forest acreage, containing 58% of the nation's (*Continued on page 129*)

design

From Finland: This prefabricated house, which can be built in less than three weeks, was designed by Architect Ilkka Salo with interiors by Riitta Rasmus. Constructed of laminated aluminum walls, the model (right), *which stands in a suburb*



MARIS/SEMEL

of Turku, has a sleek modern interior with lush green carpets and furnishings from Italy, Denmark, Germany and, of course, Finland. The oblong reflecting area behind the television set is really a tinted-glass, one-way window in the sauna.



NEWS FROM EUROPE INSPIRES, PRODS, WAKENS US WITH FASHION AHEAD OF THE TIMES

Design currents from abroad reach us as quickly these days as those from our own country. True to McLuhan, the world has become a "global village" and retailers, manufacturers and designers shop markets abroad with the same frequency that they visit local sources. And just in case they miss something, foreign firms often set up shows here to make foreign ideas more familiar. Herewith some new ideas from Europe:

- A prefabricated aluminum house from Finland has been designed by Architect Ilkka Salo and is unique. Its exterior is aluminum sheet that has been combustion painted in an auto body shop. The prototype, pictured, is silver and has walls laminated with chipboard and other insulating materials. Needless to say, warmth is an important factor in Finland, so windows are double-glazed. Heating is electric. And to keep everyone feeling toasty, Salo placed (*Continued on page 128*)

insight



Now...dare to blossom forth bright and sunny underfoot

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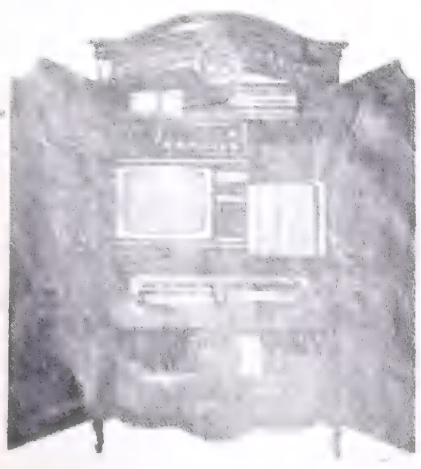
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Henredon

The look for the life you live now

insight

letters

I commend you on the January issue. HB has been a leader in setting home fashions before the public, but for many past years I found a great deal of your material pretentious. Lately, I have noticed you are moving away from superficial and ostentatious decorating to show work that is modern yet realistic (not far out just for the sake of show). I'm glad to see the changes that make your magazine more palatable to the general reading public. The more people you reach and the more you educate, the better all our lives will be—E.A., Bristol, Conn.

I look forward each month to receiving your magazine. Most of your features are great. However, I would like to see a regular column on house plants and their care. Potted plants are an integral part of almost every home that appears in HB, yet you never give the names of the plants or any hint for their care. Your December, 1972, issue had a great section on plants. Please give us more of the same.—B.G., Lawrence, Kan.

Most architects are a peculiar lot. I shall assume that I belong in that category. Just as soon as we see a floor plan we mentally criticize it. I am 74 years old, have been commissioned "to do" about 600 homes, working alone (I do not want an office force to worry about again) and I'm still enjoying the work. Perhaps I can be excused for being a bit critical of "The Living Center" in the September issue. First of all, the architects should be commended for developing something new, but here is some constructive criticism (I hope): 1. Ramps are annoying. 2. Too much corridor space (pages 80 and 94). They cost $$. 3. Too much travel from unit to unit in the kitchen (sink, range, refrigerator). 4. Costly partition work—still, the owner/developer for whom I am preparing sketches prefers Stern & Hagmann's layout. I have suggested that he compare construction costs—time will tell!—E.M.W., Evanston, Ill.

I swear that if Marion Gough wrote a travel piece on strip mining in West Virginia, I would yearn to go and see for myself. The Kenya Safari piece in the September issue was superb. Somehow Ms. Gough knows exactly what *I* want to know about a place and she tells me in the most exciting, person-to-person fashion. She has a sensitivity to travel that makes her the best writer in the business, in my opinion. Thank you for having her on your staff.
—E.N., Arlington, Va.

address book

Since man came out of his cave and stopped sleeping on a heap of skins, the bed has undergone many convolutions in design. If your interest is something more exotic than a boxspring and mattress, here are sources from the frivolous brass fad to the therapeutic custom construction.—JEAN BAKER

BRASS BEDS

Bedlam, 19-21 Fair Lawn Ave., Fair Lawn, N.J. 07410—old and new brass beds; restores, stretches old beds to queen or king size; will supply parts; catalog in production.

Brass Bed Factory, 10 W. 36th St., New York City 10016—14 styles including American, French and Spanish reproductions, some with canopies; all sizes; eight photographs, $1.

The Horseman, 351 Atlantic Ave., Brooklyn, N.Y. 11217, and 491 Third Ave., New York City 10016—brass, iron and oak beds are specialties; polishes and restores old brass; maintains factory in Brooklyn that produces brass beds.

Lakeland Galleries Inc., Andover Borough, N.J. 07874 (route 206)—this is a Sunday-only flea market from 10 am until dark run by Robert Larsen and Ralph Cannito. Write for information to Larsen, R.D. 1, Beech St., Stanhope, N.J. 07874. They have antique and (*Continued on page 20*)

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You'll hear music *From the Renaissance*, commissioned by Kings, yet often subtly used by its composers to express rebellion against them.

You'll hear in the compositions of *The Romantic Era* the sound of men pouring out their souls: Chopin crying for his tragic affair with George Sand; Schumann, pining for a marriage his family opposed: the flamboyant Liszt who captured a following as frenzied as that of the Beatles.

You'll enjoy compositions from *The Age of Elegance* when a musician's lot depended on self-indulgent patrons: please them as did Haydn, and live in luxury; offend them as did Mozart, and die a pauper.

You'll come to recognize the war sounds of *The Age of Revolution* in the works of Schubert and Beethoven—with Beethoven's music also echoing the cries of a man bitter from the pain of growing deafness.

You'll sense in more recent music the exciting winds of change... stirred by Wagner and Tchaikovsky in *The Opulent Era*, fanned by Debussy, Rachmaninoff and Ravel in the *Prelude to Modern Music*, and furthered by Bartok, Prokofiev and Stravinsky in *Early Twentieth Century* music. And you'll also delight in the distinctive sound of *The Spanish Style* and *The Slavic Tradition*, born in ancient folkways and expressing a historic cultural identity.

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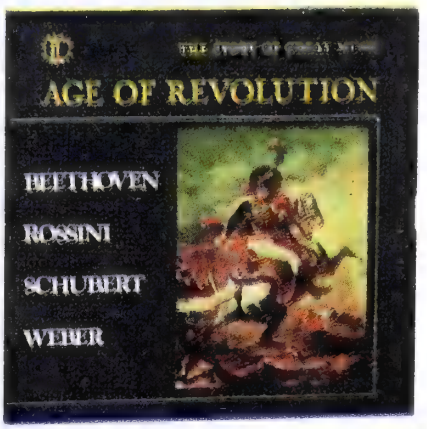
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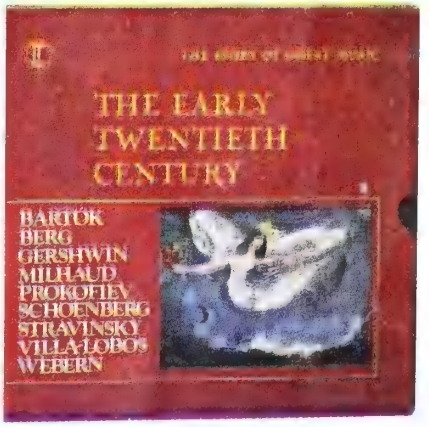












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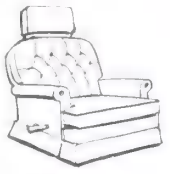
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insight

new brass beds, brass and iron beds; provide missing parts. They warn: Watch out for electroplated brass finish—when polished, the brass disappears. Make a small scratch on underside. If it's dull, not shiny, it is not the real thing.

OTHER PERIOD REPRODUCTIONS

Cohasset Colonials, Cohasset, Mass. 02025—beds in kits, four-poster canopy bed copied from original in Yankee Pedlar Inn of Holyoke, Mass.; low bed that originally had rope mattress support, original in Metropolitan Museum of Art in New York; catalog, 50 cents.

Reid Classics, P.O. Box 8383, 3600 Old Shell Road, Mobile, Ala. 36608—over 30 styles of high and low post beds, with or without testers; authentic copies from 18th and 19th century America in Honduras mahogany, cherry, maple, walnut or birch; can be made in sizes other than single and double; all have strong bed bolt construction; catalog, $1.

Williamsburg Reproductions, Craft House, Williamsburg, Va. 23185—New England four-poster beds in Chippendale or Hepplewhite design, with or without canopy; half-canopy folding bed (copy does not fold); Newport four-poster canopy or low post; all in single or double sizes; half-canopy in queen size; see local store with Williamsburg collection or write for catalog, $2.

Lee L. Woodard Sons Inc., 317 S. Elm St., Owosso, Mich. 48867—sleigh bed from the Collector's Gallery in wrought iron, decorative piece to accommodate an extra guest or provide patio lounging; through interior designers or local home furnishings store.

WICKER

Deutsch Inc., 196 Lexington Ave., New York City 10016—daybeds in several styles; canopy bed with Oriental influence; trundle bed pulls out from wicker sofa or love seat; through interior designers or local home furnishings store.

Walters Wicker Wonderland, 991 Second Ave., New York City 10022—headboards galore, temple bed; the Tiffany crib; catalog, $2.

SPECIALTIES

Ball and Ball, Whitford, Exton, Pa. 19341—has brass bed bolt caps or can make them to your design.

Charles H. Beckley Inc., 305 E. 63rd St., New York City 10021—custom bed design; some unusuals: corner bed, trundle bed cached in daybed; through interior designers.

Castro Convertibles, 1990 Jericho Turnpike, New Hyde Park, N.Y. 11040—ottoman converts to single bed, 32 by 28 by 21 inches high; has innerspring mattress, optional crib or chaise attachments, separate tailored slipcover. For boat, camping, extra guest. Free brochure.

Norman Dine Sleep Shop, 33 Halstead St., E. Orange, N.J. 07018—custom bed design; also an "aches and pains" line to ease physical problems. Write describing needs.

Murphy Door Bed Co. Inc., 40 E. 34th St., New York City 10016—two recess models in several widths; required recess space from one foot to one foot 5½ inches, depending on model; sidebed folds sideways suitable for areas requiring lower height. Free pamphlet shows drawings and installation.

antiques

This is the second and final installment on antique toys. The first appeared in February INSIGHT, page 18.

In Europe, some of the finest clockwork toys—and now highly desirable ones—came from the manufacturing firm of Ernst Paul Lehmann. Not only charming in character, they were also imaginatively made so that a cheap and simple mechanism successfully produced a lot of animation. Fernand Martin, a French contemporary of Lehmann, commercially produced inexpensive sheet iron toys. Connecticut was the paramount tin toy manufacturing state in America as early as the 1840s. George W. Brown and Co., from Forestville (later to become Stevens & Brown Manufacturing Co.) began America's clockwork toy trade in the 1850s. Their toys, beautifully made and (*Continued*)



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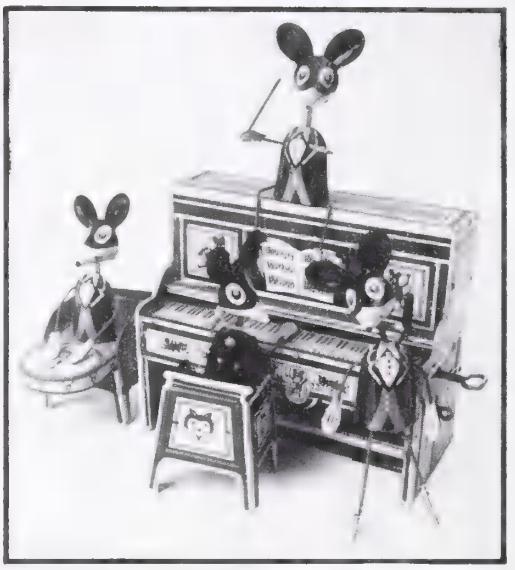


West Virginia Glass Company
Weston, West Virginia

WEST VIRGINIA GLASS

insight

painted are now rare finds and prohibitively expensive. The J. & E. Stevens Co., in Cromwell, was a substantial contributor to the manufacture of cast-iron toys and mechanical banks. By the 1870s, Edward R. Ives had established his company in Plymouth; then to Bridgeport, where he earned his reputation as the foremost innovator in clockwork toys. The Ives toys were high-grade, ingeniously designed and, like the Lehmanns, are collectors' plums. It was Ives who refined and introduced the most popular of all toys—the model train—with his clock-track train. Also notable are toys from the three New York firms of Althof, Bergmann and Louis Marx & Co. Tin and iron toys are



TOYS COURTESY OF HARRIS DIAMANT ERIS ANTIQUES
PHOTOGRAPHS: PAUL JACOBSEN



Above, *"Mouse Band," circa 1930, by Louis Marx & Co., N.Y. Lithograph on tin and tab joined.* Left, *the German-made "Great Billiard Champion," 1920. Tab joined; lithograph and paint.*

valued collectors items now. Along with their sense of nostalgia, they are valid reflections of the early years of commercial production. The market price for clockwork toys can now range from $25 to $5,000, depending on the maker and its rarity.
—CONSTANCE BOGEN

crafts

Those of us who rebel from impersonality, who find ourselves becoming rather sentimental about America's past, should find solace in the boom of shows and sales of Americana.

Buyers and sellers had a field day in late November at New York's Sotheby Parke Bernet. Two auctions of folk art and general Americana show that we're anxious to own our own art. Antique quilts ranged from $150 to $425; a weathervane commanded $1,700; a door knocker, $450; a Paul Revere silver porringer, $13,000.

For the followers of Americana (in perhaps, a less acquisitive way), an esthetic triumph of an exhibition is beginning its journey cross country. "The Flowering of American Folk Art, 1776-1876" covers the first 100 years of America as a nation and is bound to acquaint us all with folk art in (*Continued*)

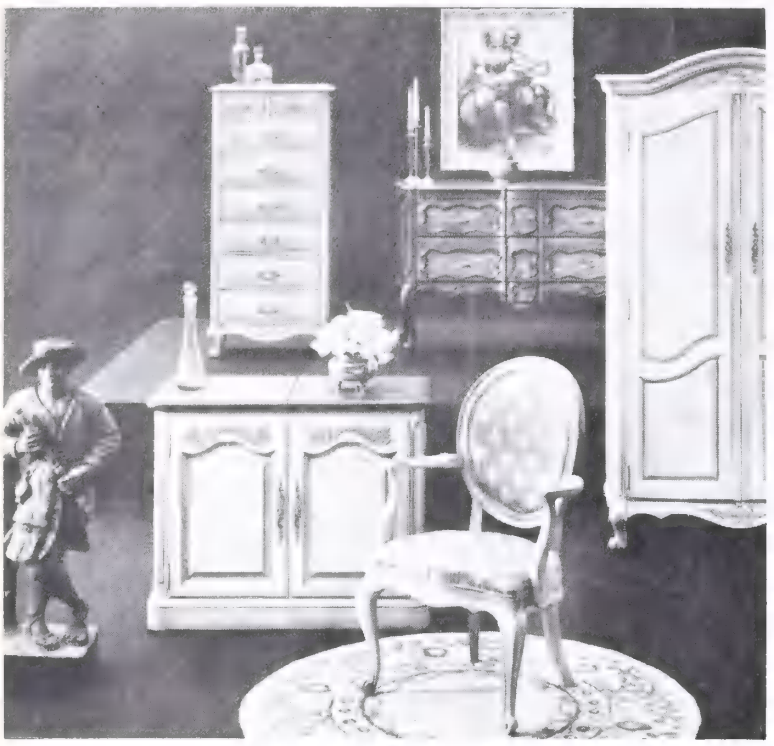
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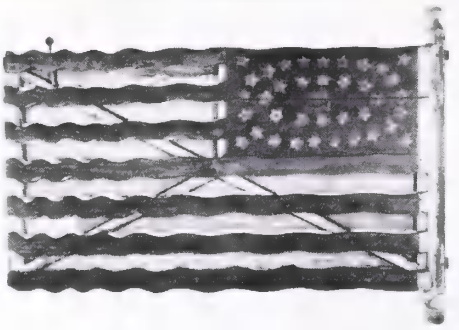
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Historical Bottle Collectors Guild
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insight

as personal and complete a way as possible. Its schedule: the Whitney Museum of American Art, New York City, until March 24; the Virginia Museum of Fine Arts, Richmond, April 22 to June 2; the M.H. de Young Memorial Museum, San Francisco, June 24 to Sept. 15.

The exhibition and its tour were generously sponsored by Philip Morris Inc. and put together by Jean Lipman, editor of





From "The Flowering of American Folk Art, 1776-1876," an exhibition currently on tour: a painted wood and metal flag gate (above), *circa 1872, lent by the Museum of American Folk Art. Lady with a rose* (right), *a polychrome wood ship's figurehead, circa 1800-1810, lent by the Mariners' Museum. Dower chest* (below), *c. 1780, lent by the Metropolitan Museum of Art.*



publications for the Whitney (former editor of *Art in America*) and Alice Winchester, guest curator (former editor of *Antiques*). A book by the same name as the exhibition by Misses Lipman and Winchester was published with the exhibition and serves as its catalog (Viking, $19.95). Together they form a visual treat, with historical and anecdotal descriptions of life and times in early America as seen through the eyes of the artists.

Defining her subject in her introduction to the book, Ms. Winchester says: "In the simplest terms, American folk art consists of paintings, sculpture and decorations of various kinds, characterized by an artistic innocence that distinguishes them from works of so-called fine art or the formal decorative arts." It is, she later says, "The unpretentious art of 'the folks.' "

In the preface, Ms. Lipman develops the thought: "No single stylistic term, such as primitive, pioneer, naïve, natural, provincial, self-taught, amateur, is a satisfactory label for the work we present here as folk art, but collectively they suggest some common denominators: independence from cosmopolitan, academic traditions; lack of formal training, which made the way for interest in design rather than optical realism; a simple and unpretentious rather than sophisticated approach, originating more typically in rural than urban places and from craft rather than fine-art traditions."—ANNE OGDEN ■

"FROM THE BOOK "THE FLOWERING OF AMERICAN FOLK ART, 1776-1876" BY JEAN LIPMAN AND ALICE WINCHESTER. COPYRIGHT 1974 IN ALL COUNTRIES OF THE INTERNATIONAL COPYRIGHT UNION. PUBLISHED BY THE VIKING PRESS INC. REPRINTED BY PERMISSION OF THE VIKING PRESS INC.



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Just as sure as that fat robin is out there on the lawn, bobbing along eating you-know-whats and about to get fatter, a new gardening season is upon us. And one way or another, the times have turned us into a nation of gardeners. Either you love it and can't wait to step outside and keep the robins company, or you're thankful you have something to do besides worry where you're going to get the next gallon of weekend getaway gas.

Good gardeners, unlike greedy robins, are seldom fat. Still, flipping through the seed catalogs is not exactly the kind of winter activity that will prepare you for all your spring gardening chores. So, get yourself in shape early. First get your doctor's okay, then begin to exercise daily. The AMA's Committee on Exercise and Physical Fitness suggests that you start slowly and increase gradually. Even 10 minutes a day of sit-ups, leg-ups, side-bends, deep knee-bends and jogging in place can do wonders. Next, before the planting season is in full swing, spruce up your equipment and supplies—and organize your storage areas. This kind of pursuit makes great therapy on a rainy weekend. Keep all pesticides and other chemicals locked in a cabinet, then find the best places for other items according to your own needs. For no-sweat, quick clean-up, hang Rubbermaid's garden shelf and tool organizer on your garage wall with a garden hose rack installed nearby (or outdoors over a water faucet). If you'd like to build a real garden work center with storage tailored to your favorite equipment, study the plans available from the American Plywood Association (1119 A St., Tacoma, Wash. 98401) and from the California Redwood Association (617 Montgomery St., San Francisco 94111). Unless you're a good mechanic, follow your maintenance manual for putting your old lawn mower in working order. If it has a gasoline engine, be sure the spark plug is clean and then tank up with fresh gasoline and oil. Outdoor sprucing up may begin literally with the spruces—and other evergreens—if they're overgrown or have been damaged by winter storms. The best time to prune most deciduous trees is before the leaves come out. Early, before the birds arrive, is also the best time to spray fruit or other trees that may need it. Wait until after bloom to trim early-flowering trees and shrubs. Many professional services offer complete tree and lawn care, of course, at rates that vary from area to area. And even if you need the exercise and want to do the sprucing-up yourself, you (*Continued*)

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GARDENING Continued

should always consult a pro for advice on specific problems. To help your lawn green up early, give it a good raking to remove all the dead growth. A lawn mower with a bagging attachment will do an efficient job of picking up the debris. If your lawn has been compacted by machinery, now is a good time to aerate. (Turf aerators are available from rental services.) If you live where crabgrass is a summer problem, apply a pre-emergent crabgrass killer at about the time the forsythia is blooming. You can save yourself one trip by applying fertilizer to your lawn at the same time. As early as you can work the ground, seed or otherwise patch bare spots.

With gasoline in short supply, it is a fair question to ask if you should invest in a push-type reel mower. Probably not, unless you have a handkerchief-sized garden. If you do, push reels are being manufactured today by such well-known companies as Yard-Man, Scotts and Wheeler. If the mower engine is in perfect running condition, half a gallon of gasoline will mow almost any home lawn. If the noise bothers you, look into the new models designed to meet noise-reduction codes. For example, Toro's 1974 high-torque mower motors have been engineered to cut at fewer rpm.

Swimming pool spruce-up is best left to a professional service ($100 up). Be sure the pumping and filtering systems, the chemical dispensing devices and the heating element are all checked out. If your pool was empty over the winter, you can hire neighborhood youngsters to scrub it, using a cleaning agent recommended by your local pool supply house. If water was left in the pool over winter, it may need to be changed before the new season. But beware of changing the water yourself, especially after heavy precipitation, as in-ground water pressure can heave even a very strong installation.

Plant bare-root trees and shrubs as soon as you can work the soil. This goes for fruit and shade trees, bramble fruits and all kinds of ornamental shrubs. Nursery stock purchased in containers or balled-and-burlapped can go in at the same time, or later.

The most important rule for all of them is that old saw about the 50-cent plant in a $5 hole, meaning you dig until you hate the w(hole) idea, and then you dig some more. When the roots are firmly in place, give the plant a good drink (and remember yourself, too).

If you have an established border of perennial flowers, first remove to your compost pile any dead plant tops left from last year. Take away winter mulches gradually until you have them all cleared away around the date of your last killing frost. When peony shoots first begin to push through the earth's surface, spray with a good fungicide to prevent botrytis blight. When you get into the perennial bed and start cultivating, watch out for the slow-starters. This goes for platycodon (Chinese balloon flower), butterfly weed (asclepias), the hardy *Begonia evansiana*, some ferns and, most important of all, hybrid lilies.

After the border is cleaned and cultivated, give the soil surface a dusting of all-purpose fertilizer. Early spring is the best time to divide everything except Oriental poppies, peonies and bearded iris, all of which need late summer or early fall division. Summer phlox, hardy chrysanthemums and hardy asters can stand yearly dividing at this time. If they're large and crowded, split up creeping phlox, baby's-breath, veronicas, campanulas, sedums and daylilies (hemerocallis) in early spring.

Incidentally, if you're going to establish a new perennial border, there is no better time than right now. Just be sure to prepare the soil as well as you can afford in terms of dollars and energy. A perennial border is a permanent thing. Whatever you invest at the beginning will repay you for years to come. Peonies and gasplant, for example, may need no transplanting for a decade.

One last word about saving energy (now that you've spent all of yours). When lighting in the landscape is a necessity for safety, consider the efficient 12-volt systems. Most hardware stores and garden centers stock them. And remember that mulches are one way to save your own energy. They keep weeds down and conserve moisture so you don't have to water so often in dry weather. Use leaf mold or compost, salt hay, chopped sugarcane (bagasse), redwood bark chips, buckwheat hulls, pecan shells—or the newest thing at your garden center, Rub'r Mulch, a decorative ground cover made from recycled rubber. If weekly mowing and monthly hedge trimming require more energy than you have, look into two new products from Pittsburgh Chemical: Mow-Less and Trim-Less. Both these new items are spray-on chemical growth retardants. ☐ *By* ELVIN McDONALD


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The first brand-new multi-volume, A to Z, gardening encyclopedia in years. Learn the latest scientific marvels of hybrids. Safer, more effective pesticides and plant foods. New ways to turn your grounds into a showplace with less work.

The art and science of gardening has come a long way in the last fifteen to twenty years. Yet, in all that time, no new multi-volume, A to Z, gardening encyclopedia has been written and published especially for the American soil and climate. Now *Good Housekeeping* fills the gap. And, as you would expect, the *Good Housekeeping Illustrated Encyclopedia of Gardening* is completely new, comprehensive, authoritative, up-to-date, and excitingly different.

To introduce you to the *Good Housekeeping Illustrated Encyclopedia of Gardening* we invite you to accept Volume One *free*. Nothing to pay. Nothing to return. No obligation to buy even one more volume.

You'll use Volume One over and over. You'll discover quickly that this is no dry-as-dust reference work. It was written by 35 of America's top experts. They have made it easy to follow. Enjoyable to read. More than half the space is devoted to illustrations. Vivid color photographs. Page after page of how-to drawings, charts and zone maps. Many, never-before features were created for this encyclopedia, including a handy indexing system that lets you put your finger on anything in seconds.

The *Good Housekeeping Illustrated Encyclopedia of Gardening* will encourage you to do more in your garden, and do it more successfully. With new ways to get the most out of flowers, shrubs, vegetables, trees. Recently discovered information about safer, more effective insecticides and pest controllers.

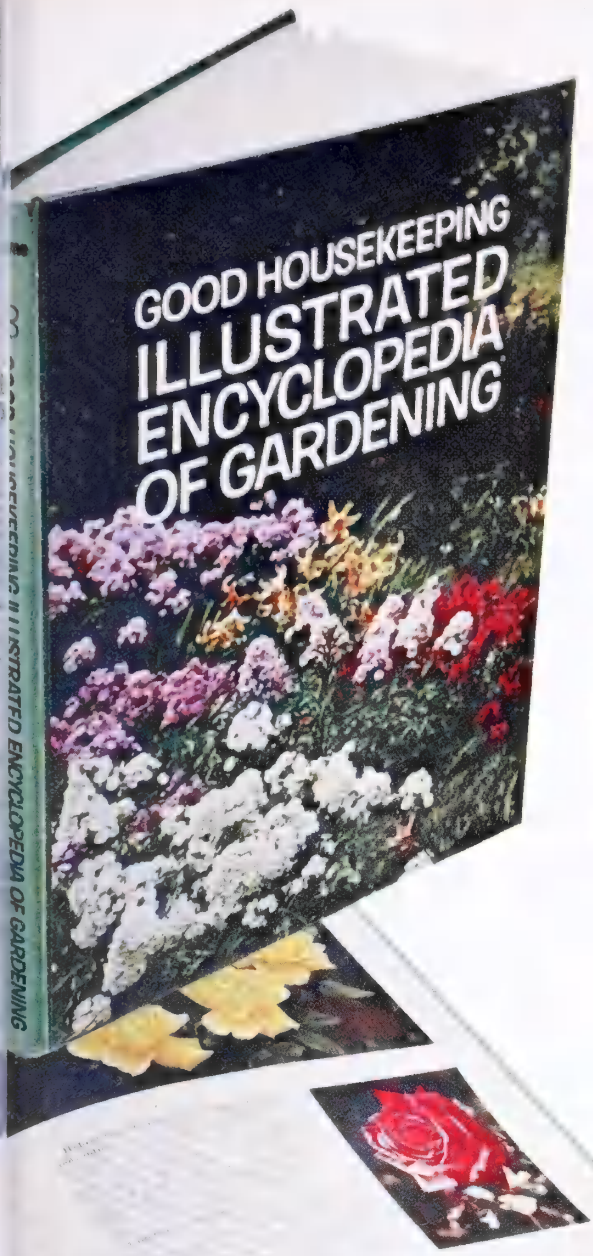
New techniques to inhibit crabgrass without back-breaking weeding or dangerous pollutants. New hybrid plants recently developed by science that are disease resistant and produce amazing results. Modular plot plans that will work for you whether you have a garden the size of a picnic table or the size of an estate.

The encyclopedia covers every phase of gardening, for the beginner and the prize-winner: Soil Preparation, Composting, Seeding, The Outdoor Plan, Long Lived Garden Flowers, Pruning, Grafting, Air Layering, Window Box Gardening, Gardening Indoors, Rock Gardening, Wall Gardening, Organic Gardening, The Vegetable Garden, The Cutting Garden. In short, everything you must know about the basic, tried-and-true techniques —plus the recent discoveries that can make your garden a showplace, without drudgery or costly mistakes.

The *Good Housekeeping Illustrated Encyclopedia of Gardening* took 14 years and more than a million dollars to produce. It was written and edited by America's leading gardening experts. It's not a European translation. In fact, it's the only major multi-volume, A to Z, encyclopedia ever written exclusively for the American soil and climate.

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It took 14 years, 35 experts and over a million dollars to create, produce and publish this giant, 16-volume set. Over 2,500 pages, 4,500 illustrations, 800 in brilliant color, many how-to drawings, zone maps and charts.





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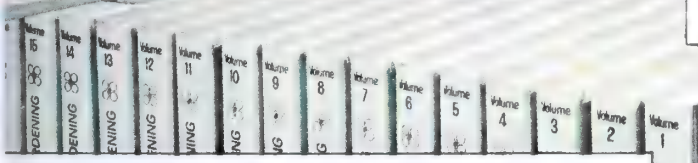
Fool-proof flowers for spring-through-fall procession of gorgeous color.



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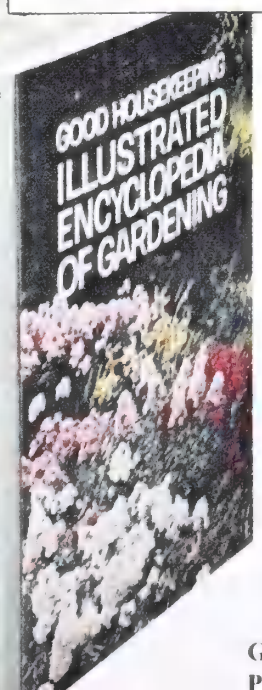
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- *Air Layering*—the experts' way to multiply costly specimen shrubs—at no cost.
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- Complete, concise information about such garden favorites as Abies (Firs), Acacia, Adiatum (maidenhair fern), Aesculus (horse-chestnut), Agrostis (bentgrass), Allium (edible ornamental onions), Amaryllis, Andromeda, Anemones. Angraecum orchids. Plus dozens of other flowers; shrubs; vegetables; shade, fruit, and flowering trees for every climate and soil.



Here are just a few of the more than 15,000 separate articles that can make you a more successful gardener.

Air layering	Fluorescent lights	Paths
Annuals	Foundation planting	Peat moss
Aquarium plants	Frames	Perennial borders
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Bedding plants	Grading	Propagation
Beneficial insects	Grafting	Protecting plants
Bog gardens	Greenhouse magic	Pruning
Bottle gardening	Ground cover	Regional gardening
Budding	Growing soil	Rock gardening
City gardening	House plants	Rooftop gardens
Compost	Hydroponics	Seaside gardens
Cross-fertilization	Inarching	Shady gardens
Cutting garden	Indoor gardening	Terrariums
Dis-budding	Japanese gardens	Transplanting
Drainage	Labeling plants	Trellis
Ferns	Layering	Tubers
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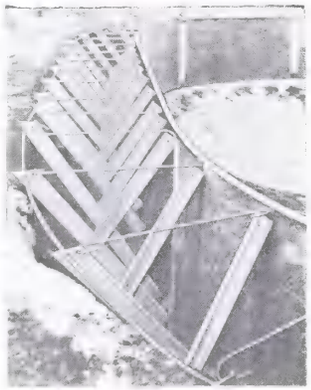
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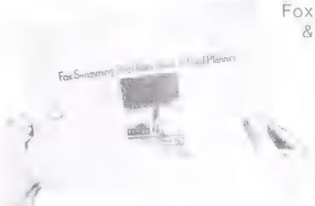


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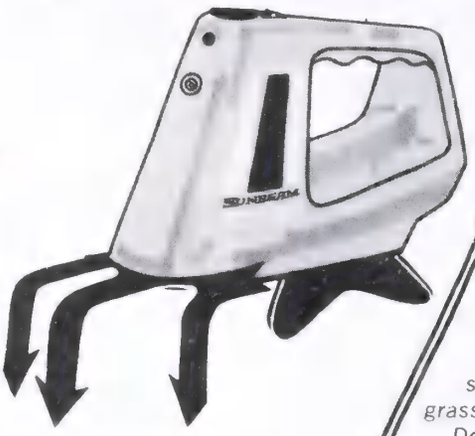
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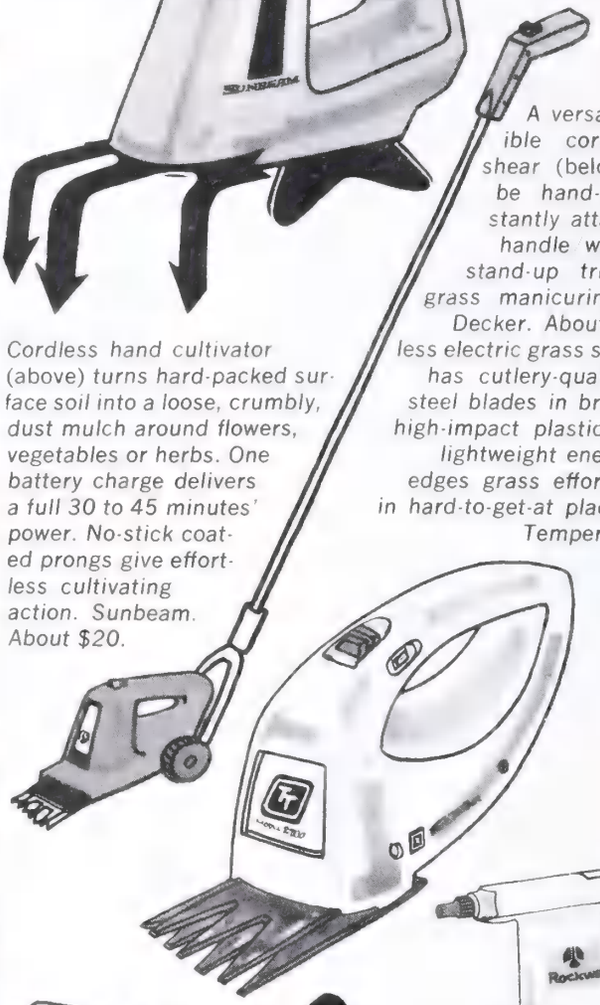
BATTERY ENERGY FOR A QUIET GARDEN

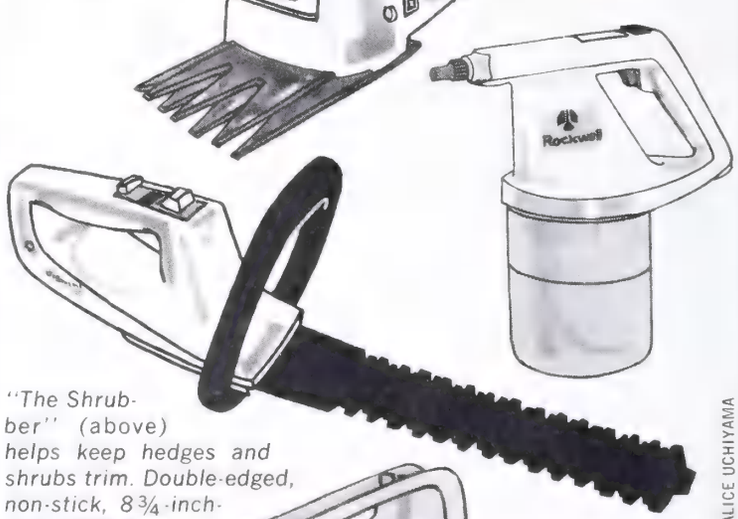
For efficient use of energy, yours included, we suggest these cordless electric garden tools. All are lightweight and have self-contained nickel-cadmium batteries rechargeable up to 500 times by being plugged into an ordinary household outlet overnight—and all should be available at your garden center or hardware store.



Cordless hand cultivator (above) *turns hard-packed surface soil into a loose, crumbly, dust mulch around flowers, vegetables or herbs. One battery charge delivers a full 30 to 45 minutes' power. No-stick coated prongs give effortless cultivating action. Sunbeam. About $20.*

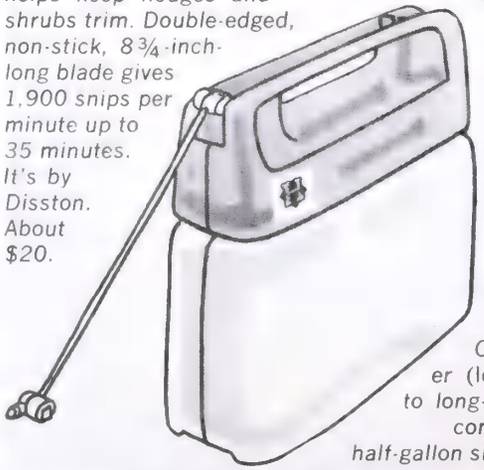
A versatile convertible cordless grass shear (below left) *can be hand-held or instantly attached to the handle wheel unit for stand-up trimming and grass manicuring. Black & Decker. About $25. Cordless electric grass shear* (below) *has cutlery-quality stainless steel blades in brilliant yellow high-impact plastic housing. A lightweight energy saver, it edges grass effortlessly, even in hard-to-get-at places. By True Temper. About $20.*





"The Shrubber" (above) *helps keep hedges and shrubs trim. Double-edged, non-stick, 8¾-inch-long blade gives 1,900 snips per minute up to 35 minutes. It's by Disston. About $20.*

ALICE UCHIYAMA



Cordless yard and garden sprayer (above) *is a lightweight power unit designed to dispense liquid insecticides, fertilizers and weedicides. One-quart size is useful also for house plants. Rockwell. About $20. Cordless electric sprayer* (left) *adjusts from mist to long-range spray for trees, comes in both gallon and half-gallon sizes. Hudson. $30-$33.*

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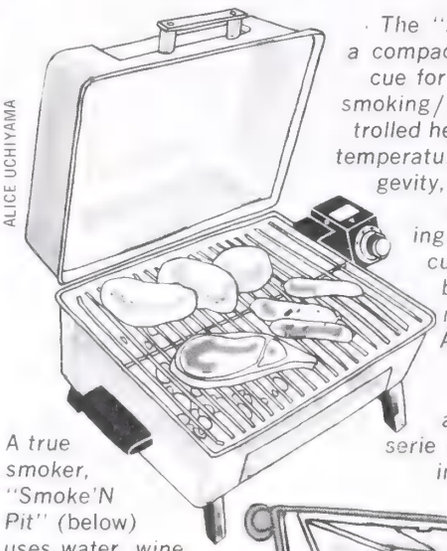
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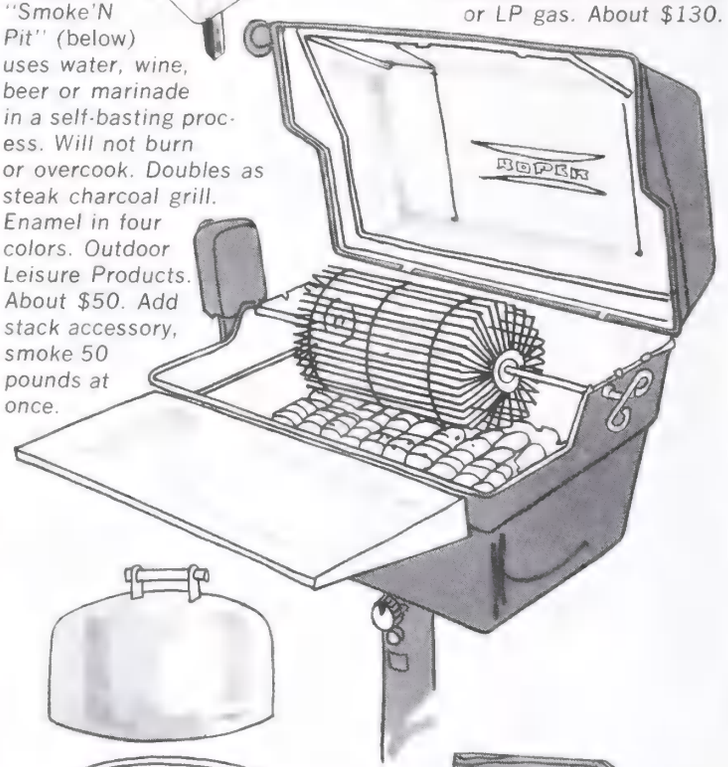
Editor NANCY CRAIG ☐ Whether or not your house is air-conditioned, one sure way to keep it cooler is to cook outdoors. For your shopping convenience, we have selected eight different charcoalers, from an updated hibachi to gas and electric outdoor barbecuers, both portable and permanent. Bring on the steaks!

ALICE UCHIYAMA



The "J-5 Electro-Grill" (left) is a compact electric outdoor barbecue for flame broiling (lid up) or smoking/roasting (lid closed). Controlled heating element allows high temperatures without sacrificing longevity, gives uniform heat and cooking speed. Self-cleaning unit has slide-out grease cup, comes in tangerine, black or avocado and will not corrode. Beatrice Mfg. About $60. Roper's Model 1131 (below) gives 348 square inches of grilling area. Available with rotisserie for permanent or portable installation, it uses natural or LP gas. About $130.

A true smoker, "Smoke'N Pit" (below) uses water, wine, beer or marinade in a self-basting process. Will not burn or overcook. Doubles as steak charcoal grill. Enamel in four colors. Outdoor Leisure Products. About $50. Add stack accessory, smoke 50 pounds at once.

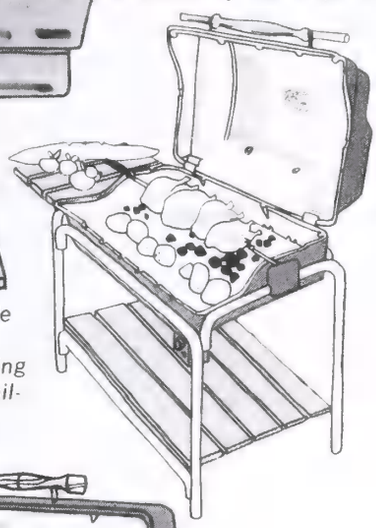




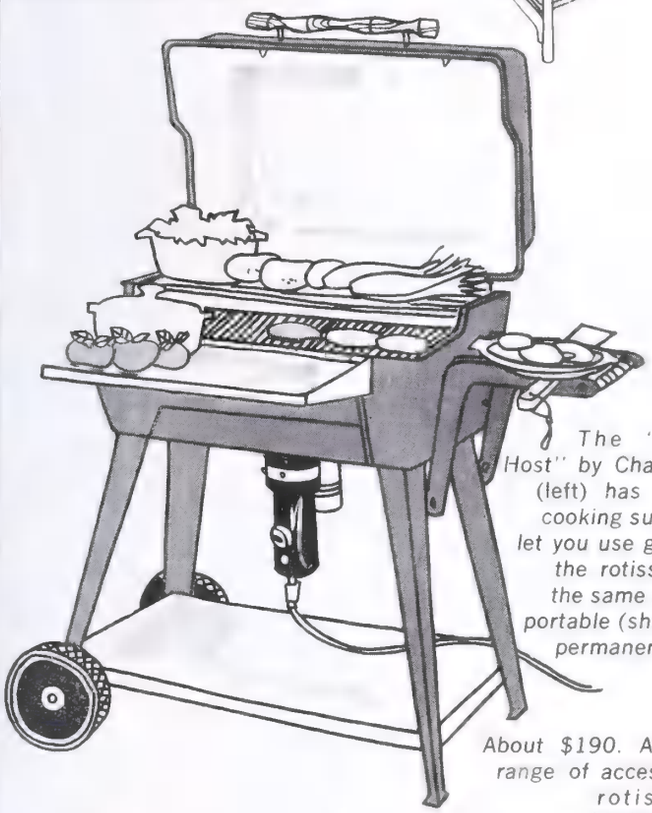
Structo's tabletop electric grill (right) gives controlled cooking temperatures in minutes. Unit rests on heat-resistant feet. Lightweight cast-aluminum. Plug into any grounded 120-volt, 1,550-watt, 60-cycle AC outlet. Even heat distribution. Orange, green or black. About $45.



Locke's "Broilmaster" gas grill (left) has two separate chambers, each with heat indicator. Grill steaks, heat coffee on one side and bake potatoes, Boston beans, roasting ears or steam fresh broccoli on the other side. Convenient work shelf for seasonings and cutlery. About $345.

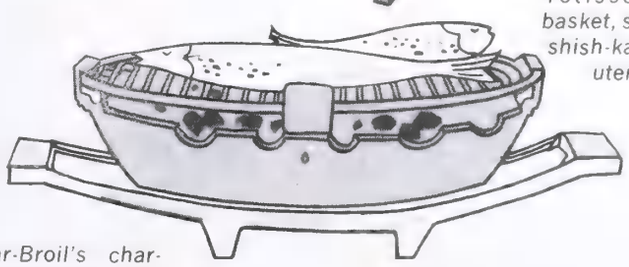


The Falcon "Mark V" portable gas grill (right) of lightweight cast aluminum. Redwood shelving provides handy work space. Available with electric rotisserie attachment. About $232.



The "Party Host" by Charmglow (left) has a split cooking surface to let you use grill and the rotisserie at the same time. In portable (shown) or permanent style.

About $190. Add full range of accessories: rotisserie, basket, shelf, shish-kabob, utensils.



Char-Broil's charbachi (above) combines the cooking capabilities of the classic hibachi in a cast-iron contemporary design. Grid is 11 by 17 inches; with adjustable-height fire grate. Wooden handles allow safe handling while the unit is hot. Unit weighs 26 pounds, is perfect for almost any barbecues. About $25.



The best outdoor ideas for your home are from Little Giant.

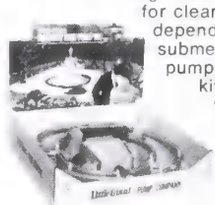


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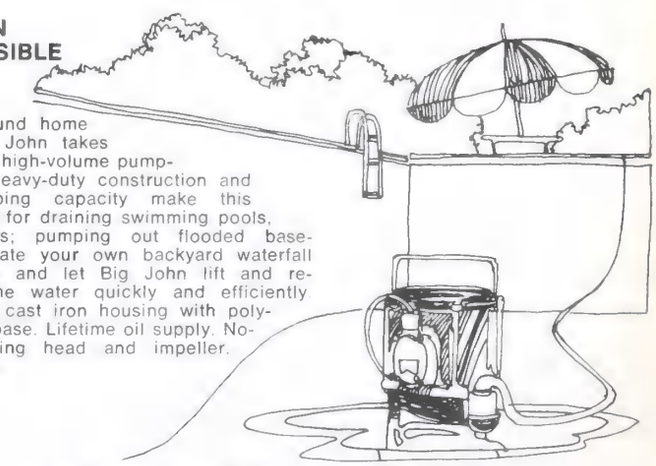
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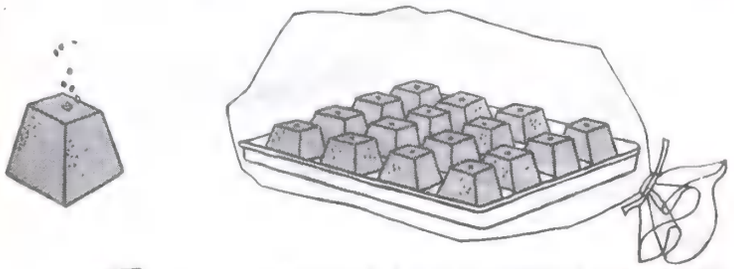
START NOW AND YOU CAN ENJOY A PLATE OF TOMATOES BY THE 4TH OF JULY

By THELMA ANDERSON □ If you want to catch early tomatoes, take a few tips from the experts. Even in the North, you can bring in a plate of beautiful sun-ripened tomatoes from your garden by the Fourth of July—or sooner—a full month ahead of the average harvest time.

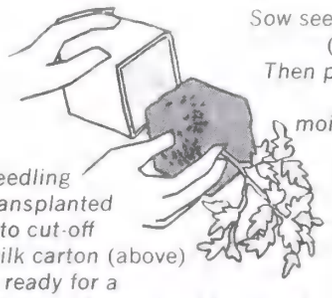
You must select early-maturing varieties. You can choose from several that give excellent results. Burgess Early Salad and Gurney's Sub-Arctic, claimed by seedsmen to be the earliest tomatoes in the world, should give you delightful cherry-sized tomatoes just 45 days from the day plants are set out—well ahead of the Fourth of July. Right behind is Pixie, about the size of a purple plum, a red tomato that ripens fruit in 52 days.

If you want large tomatoes try Park's Extra Early Hybrid, among the first of the large tomatoes to mature. It will produce big and beautiful fruit, dark red and smooth, in 55 days. Next—at 60 days—is Early Giant, even larger, then HyTop F_2, a Gurney hybrid that is a high yielder of large tomatoes. At 68 days, Earlibell is the slowest of these—but an excellent producer of smooth, solid fruit, a good all-around tomato.

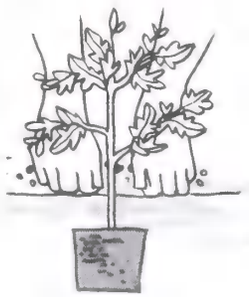
Tomatoes are perennials and even the extra-early types will continue to bear until frost. Any of these varieties should mature fruit by July 1.

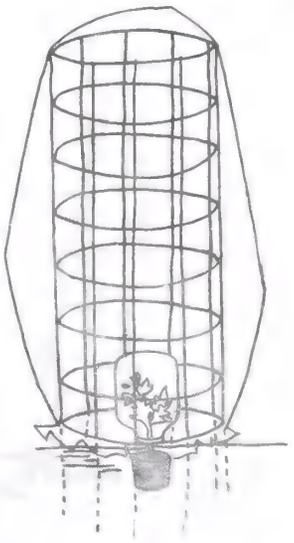


Sow seeds for early tomatoes in Fertl-cube (upper left) *or Jiffy Seven peat pot. Then place in shallow tray and enclose in plastic* (above) *to keep uniformly moist. Gentle bottom heat encourages germination in five or six days.*



Seedling transplanted into cut-off milk carton (above) *is ready for a place outdoors about four weeks before last frost date. Plant deeply* (right) *so more roots can grow from lower stem. Cover plant with a glass jar* (below). *Stake wire cage in place; surround with plastic "greenhouse."*





ALICE UCHIYAMA

Once your selection is made, start the plants early—from Feb. 15 to March 15. Sow seeds in a half-inch Fertl-cube, three seeds per cube, or in a Jiffy Seven. Set each cube in a peat pot filled with a mix of equal parts compost and garden soil.

You might also use a potting mix of equal parts leaf mold, garden loam and sand. Leaf mold and compost can be purchased in small bags at garden stores. Fertl-cubes, Jiffy Sevens and peat pots are molded of composted material. They disintegrate into the soil and feed the plant while it is young.

Set the planted peat pots in a flat or tray. Gallon and half-gallon milk cartons can be recycled into serviceable flats by slicing them in half lengthwise. Water each peat pot until the soil is well-moistened but not muddy. To keep the soil moist, slip a plastic bag with a few holes punched in it over the flat. Pots should not need any more water until the plants come up. However, if the soil looks dry, pour in a little water and let it soak up to the seeds. Or water with a mist sprayer.

Place flats on an electric heat cable. These range in price from $2 to $5, depending on length, and are well worth the money because gentle bottom heat brings plants up from one to two weeks earlier than those without it. In five or six days, the first leaves will appear.

When the plants came up, remove the plastic bag and set flats on a sunny window ledge, keeping the heat cord under them. Turn flats daily to keep plants from reaching for the sun and getting lopsided. When plants are nicely established, pinch off all but the sturdiest.

Some growers use fluorescent light units for raising seedlings. The warmth and light from the fluorescents encourage rapid and compact growth. Burn them approximately 15 hours out of every 24.

When plants are six inches high, transplant them to larger containers. Any fair-sized container will work here. Use the same soil mix as for the peat pots. Put a little soil in the bottom of each container, set a peat pot on it and fill with soil right up to the first true tomato leaves.

Now the plants should be set outside for a few hours each warm day to harden. However, they must be protected from wind and cold. Gradually lengthen the time until the plants are out all day on mild days. To protect your plants, you can make a mini-greenhouse from a cardboard box. Just set plants in it and cover with a piece of plastic held by clothes pins.

Now that you have the jump on the season by early seeding, you can get another jump by transplanting into the garden a month to six weeks ahead of the last expected frost date—if you protect the plants from frosty, blustery weather.

In the garden, tomatoes need a well-drained sunny location that has been deeply spaded. Dig a hole for each plant, large enough so the plant can be buried up past the first few leaf nodes, leaving only about six to eight inches sticking out. Have the soil in the container moist and you can push the plant out through the bottom while keeping the soil intact.

Mix a handful of bone meal, a handful of soybean meal and two handfuls of compost with the soil you remove from the hole. Tamp this mixture around the plant, watering generously as you tamp. Take coffee cans, cut the bottoms out and push one down around each plant to protect it from cut-worms. Set plants four feet apart each way.

The next step is to cover the plants. A large glass jar inverted over each (or a commercial hot cap) will draw heat during the day and hold it against the chill of night. Then give each plant an individual greenhouse. Make a cylindrical wire cage about four feet high and 18 inches in diameter from any type of wire netting. Cover with clear plastic or slip a clear plastic trash bag over it. Place a mini-greenhouse over each hot cap or glass jar to create dead air space for insulation.

Should the day become too warm, you can lift off the little greenhouse or roll up the plastic and let the air circulate inside. If there is a heavy freeze warning, the cage can be draped with a blanket or some such covering for added protection, although this should not be necessary. If your garden is in a windy location, fasten a pointed stake to each cage and drive it into the ground to keep the cage from blowing over.

If you don't want to raise your own plants, you can buy them from the nursery, but be sure to select early varieties within this 45- to 68-day range. Pick sturdy plants with healthy dark foliage in individual pots.

When frost danger is past, remove greenhouses and hot caps or jars. Now stake the plants. Drive a stake into the ground by each plant, leaving about five feet of stake above ground. Loosely tie the main branch of the plant to the stake with a strip of cloth. As the plants grow, add more ties.

Cultivate or hoe the plants lightly to keep down weeds until garden soil is warm and plants are growing well. Then mulch with six to eight inches of straw, hay or grass clippings. As time passes, add more mulch.

Mulch helps the soil to retain moisture, keeps plant roots cool, stop weeds, discourages slugs and keeps bottom tomatoes from touching the ground.

As the plants grow, prune the extra branches, leaving only three or four main branches. Once a week, pinch off all extra small shoots. Tomatoes also need lots of water.

To make your plants grow as if by magic and be the envy of every gardener in the neighborhood, feed them once a week by pouring a cupful of manure tea on the roots. To make manure tea, put a small shovel of dried cow manure (available at your garden center) and a small shovel of compost into a five-gallon container of water. Buy a bottle of fish emulsion and add according to directions. ■


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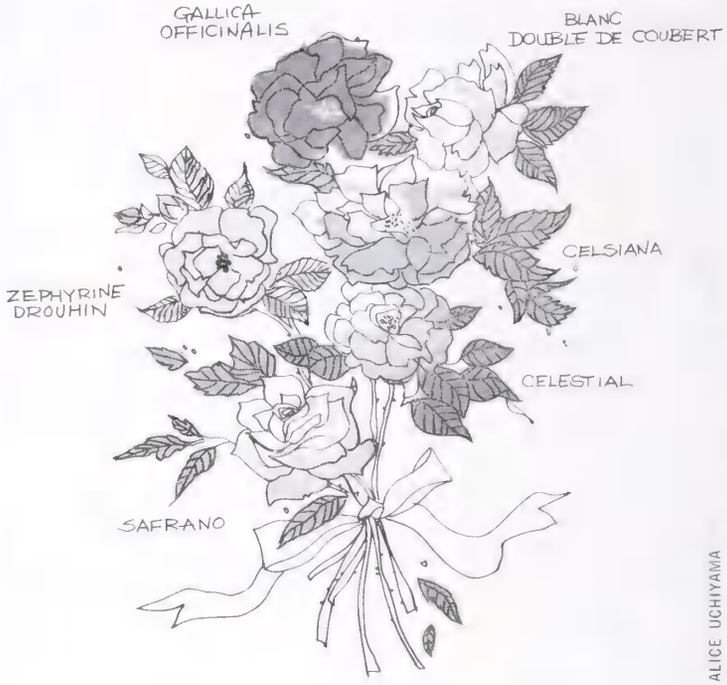
SIX OLD ROSES FOR NEW ROSARIANS

By KATE CORBIN ☐ There are many great old roses. I suggest you start with a few that differ least in appearance from modern types. Slowly add the more "old-fashioned" ones.

Their flat shape and excessive fullness are probably the chief reasons that a number of gardeners can't "see" the old roses. On the other hand, a well-known nurseryman has said that a taste for single roses is the last to be acquired. But at what period of development could a gardener's taste possibly be offended by a semidouble rose? In bud, partly open or fully open, they are all lovely.

To begin, there is Celestial (sometimes called Celeste). It is a shrub rose, growing to a bushy six feet. A hardy, vigorous and disease-resisant *Rosa alba*, it is believed to have been originated by the Dutch about the end of the 18th century. "A rose of wonderful beauty when it is half opened," Gertrude Jekyll said of its soft, pure pink flower. Adds present-day authority G.S. Thomas, "There is no half-open bloom so lovely." ***Celsiana*** is a damask whose history goes back beyond 1750. The plant is a sturdy shrub of from four to five feet. The flowers, large for an old rose, expand to about four inches and are of a warm, pale pink, with crinkled petals, in clusters.

A bourbon going back to 1868, Zephyrine Drouhin is a vigorous hardy semiclimber to about 10 feet. The cerise-pink flowers have been called crude in color; they are best against a gray or other neutral background. Exquisite true old-rose fragrance is Zephyrine Drouhin's greatest charm. It repeats generously or sparingly according to climate and other factors. ***Safrano*** is a tea (1839) of apricot yellow whose original lovers have never wavered in their allegiance. The buds are pointed, the flowers large and fragrant. It is hardy for a tea and can be grown further north than the average tea rose.



Gallica officinalis, whose romantic history goes back to the Middle Ages, is a fine once-blooming three-foot landscape plant with flowers in a delightful rose-red. It is the rose par excellence for making potpourri.

A white, white rose, Blanc Double de Coubert (1892) is, despite its name, not a truly double rose. It is an ever-blooming hybrid *Rosa rugosa* that makes a deliciously fragrant garden hedge with golden foliage in autumn for extra beauty.

Each of these is not only fragrant and lovely in flower but embodies one or more of the qualities that make the old roses generally easy to grow—hardiness, vigor, insect- and disease-resistance, plus little need for any pruning.

Undoubtedly, the best of the old roses will always be grown, and deservedly, for their merits, not for historic and romantic associations alone. Begin with some of these semi-doubles and you will surely go on to add doubles and singles.

(By-mail sources for the old roses include Joseph J. Kern Rose Nursery, Box 33, Mentor, Ohio 44060, and Tillotson's Roses, Brown's Valley Road, Watsonville, Calif., 95076.) ■

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TRAVEL

By MARION GOUGH □ Memo to those travelers who claim that the whole world is beginning to look the same: There's no place, but no place, like Bermuda. Many a mild, relaxing clime has a similar palm-tree come-on and the vacationer's tantalus of bougainvillea, hibiscus, delicious beaches, rum punch and dancing under the stars, but only Bermuda is so pink and white and blue all over, so architecturally tidy, all the chalky stepped-down roofs of its distinctive houses as dazzling clean as the early morning sun, so simultaneously scented with cedar and sea air (you are never more than a mile from the water on this 20-square-mile fishhook of Aeolian limestone islands and coral reefs).

There are many who feel, as I do, that no matter how often you go, Bermuda always seems a fresh, new and well-tempered world that never appears crowded, even on those days when the cruise ships nose right into Front Street, Hamilton's main drag, and the passengers race to the shops for bargains in cashmere, woolens, perfumes, china, antiques and booze. Even those who remember the quieter days before 1946, when the tinkle of bicycle bells and the clip-clop of horse-drawn carriages were replaced by the automobile and the motor bike, are amazed that there is still such a measure of solitude in the little, hidden cove beaches, still the feeling that you have the place pretty much to yourself on the meandering roads.

Although I know I'm sharing this tranquil balminess with the annual crop of 400,000 visitors, it's a world that never makes me feel like a tourist. This, I think, is one of Bermuda's most endearing differentnesses. Tourism is indeed a mainstay here, but it's a pleasantly uncontrived, low-key kind of tourism, unmarred by those get-rich-quick tricks that have destroyed both atmosphere and landscape in so many parts of the world that travelers used to love.

Bermuda still belongs to the Bermudians, a home-loving lot, inheritors of a certain British orderliness and courtesy who are polite but staunch guardians of their traditions and the quality of their homeland. They have, for instance, declared a moratorium on hotel expansion until 1975; outlanders may not hire automobiles or buy property valued at less than $75,000; in public places, it is not considered *comme il faut* to appear in bare feet, short shorts or hair curlers (nobody raps you over the knuckles, but the message gets across without fail).

If you feel more like an invited guest than a tourist, it's because Bermudians are old hands at playing host. The first recorded vacationer was the Reverend Michael Wigglesworth of Malden, Mass., who voyaged to this clement climate for the sake of his health in 1663, about 59 years after a group of English colonists headed for Virginia were shipwrecked on the Bermuda reefs and the English history of the place began. A long train of Americans has followed him, starting with the Virginia relatives of the early Bermudians, and there has always been good rapport between the mainland and our British cousins out there in the Atlantic, 586 miles off Cape Hatteras.

The guesthouse, that peculiarly Bermudian institution, must have started early. It is more like a home than a place of lodging, accommodating a small number of people, and guests seem to take their behavioral cues from their hosts, doing as the Bermudians do. This means sailing (the Bermudians have a long sailing tradition and vistas of bobbing masts at everyone's front door, or dock, are as much part of the scene as the white sailboats scudding the Hamilton harbor; every May there's International Racing Week and in June the excitement of the Newport-Bermuda Yacht Race). It means tennis, everybody, (the first game on this continent was played here; 101 years ago, a guest from Staten Island imported the game to the U.S. and the rest is history). It means golf (nine excellent courses, including the spectacular Mid-Ocean, Castle Harbour, and the Port Royal, all scenic, all challenges). And scuba-diving—because the pink-and-white flowering surface of Bermuda is more than matched by the underseas world of colorful fish and marine fauna and there are wrecks of old Spanish caravels lying among its reefs (a visit to the Aquarium will give you a clue, (*Continued on page 122*)





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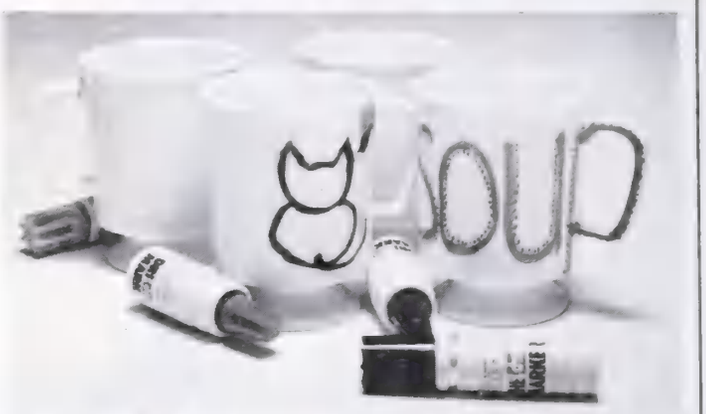


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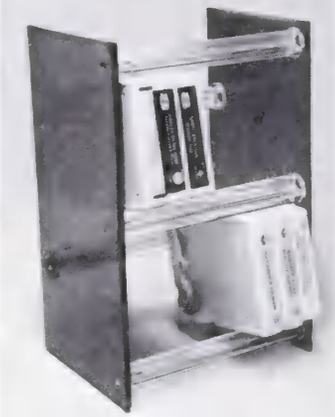
NEW



By MARY BOWDEN □ Artistic muggery—four white mugs for young artists to decorate with whatever pleases their imagination. Drawings are created with four nontoxic felt-tip pens that also make the designs dishwasher-proof. The set includes four white plastic mugs with four marking pens, $7.50 plus $1.10 shipping charge; from the Horchow Collection, P.O. Box 34257, Dallas, Texas 75234.



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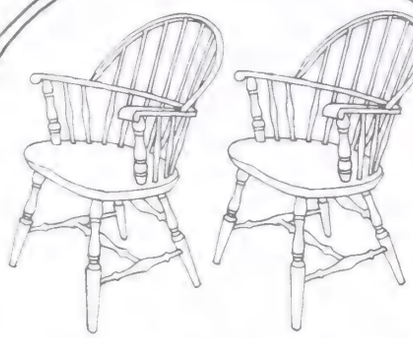
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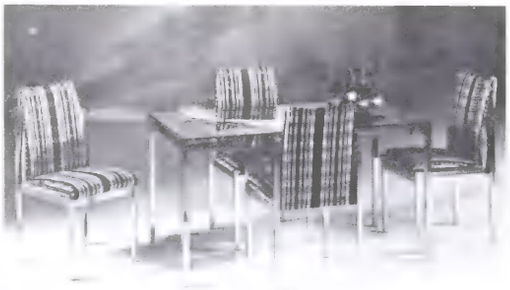
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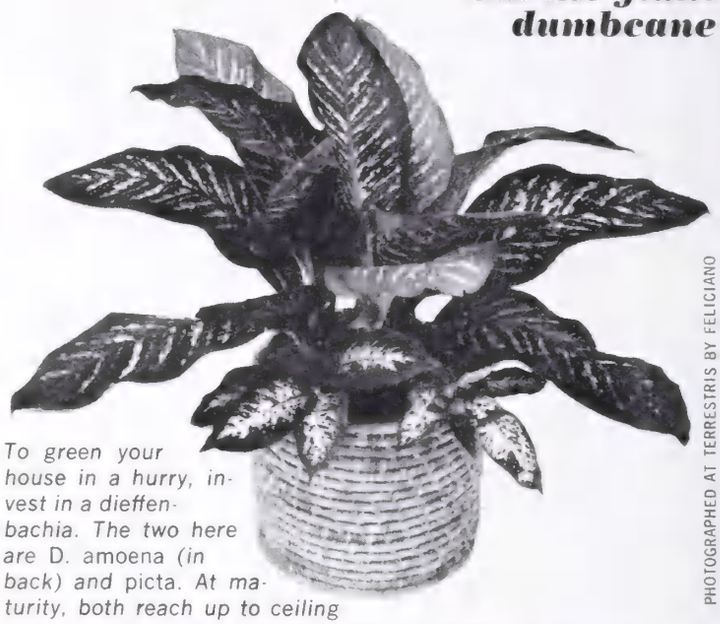
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EASY TO GROW HOUSE PLANTS

Great to grow, but please don't eat the giant dumbcane



PHOTOGRAPHED AT TERRESTRIS BY FELICIANO

To green your house in a hurry, invest in a dieffenbachia. The two here are D. amoena *(in back) and* picta. *At maturity, both reach up to ceiling height, with individual leaves measuring as much as 12 inches long by six wide. A young plant like these of* D. picta *costs about $1 and with good care may reach six feet in two years.*

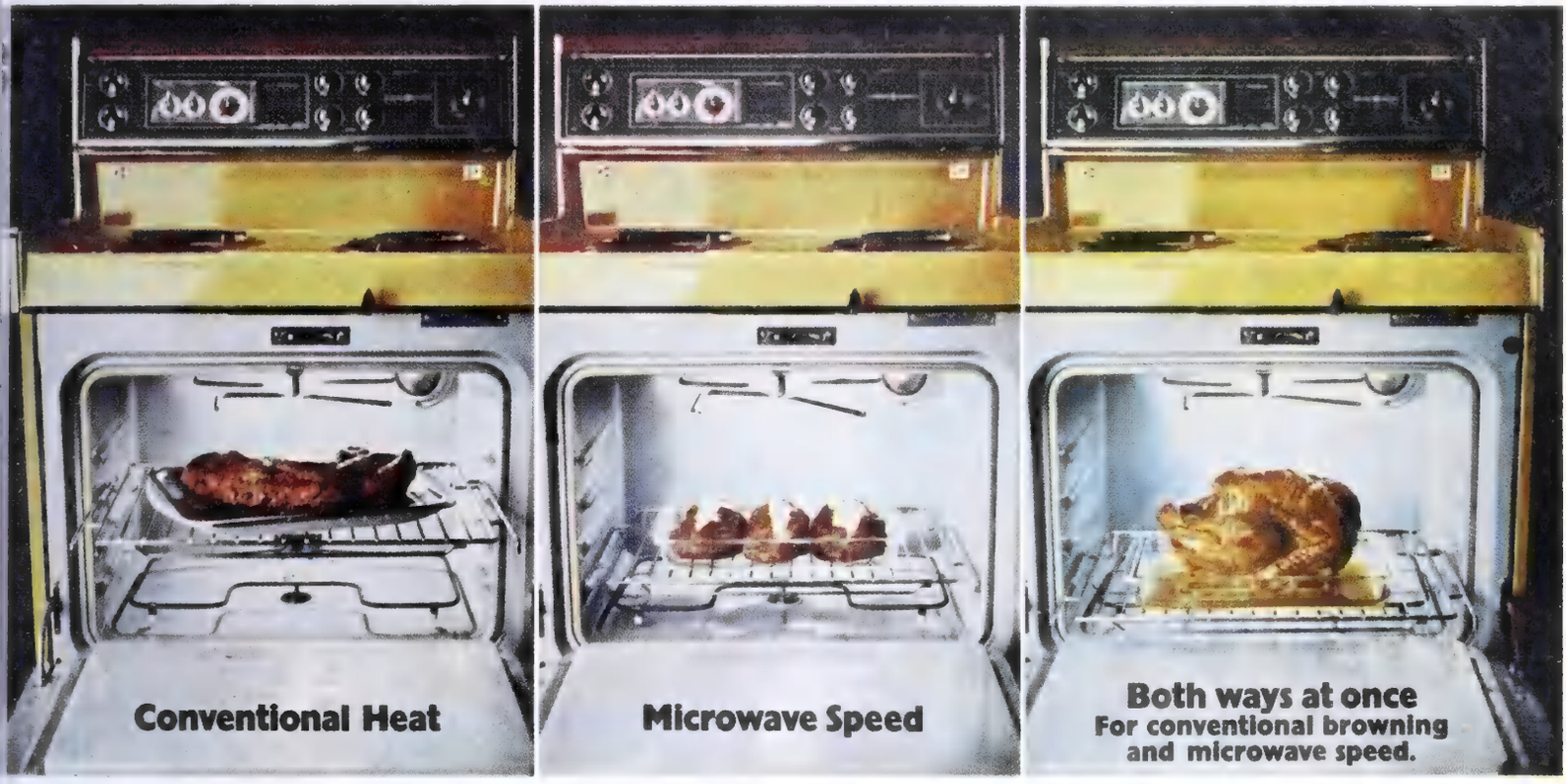
What's a tall, good-looking, graceful plant doing with a name like giant dumbcane? Well, if you cut off one of the canes and rubbed some of the juice on your tongue, you'd know. You'd also be dumb for a while, literally. Long before the 19th-century botanist Dieffenbach gave his name to the *Dieffenbachia* (deef-en-BOCK-ee-uh), nature apparently decided this was a plant solely to beautify the earth, never to be chewed by man or beast. Since its introduction from South America into England around 1820, the dieffenbachia has proved that it can do a lot more than stand around looking leafy in the jungle. In fact, by 1864, when E. J. Lowe wrote *Beautiful Leaved Plants*, dieffenbachias had been tamed sufficiently for him to give cultural directions that hold today. We may use different words, but the facts remain.

And the facts are these: *Light*, semisunny to shady. This means up to three or four hours direct sun shining on the leaves, or a spot where light is bright enough to cast a shadow. *Temperatures* should be comfortable for you, say 68-80°. Avoid hot or chill drafts. *Humidity*—the amount of moisture in the air—should be 30% or more. In any climate where winter heating is required, a humidifier is almost a necessity. Generally speaking, a combination of 50% humidity and temperatures around 72° keeps plants, people and fine furniture in good shape. *Soil* for dieffenbachias can be a commercially packaged medium recommended for foliage plants. Feed healthy, growing dieffenbachias once a month with diluted liquid house plant food. *Watering* calls for drenching, then not again until the surface soil approaches dryness. However, if you let the soil dry out like a desert, the older leaves will promptly die. *Propagate* dieffenbachias in spring or summer by stem-cuttings, four inches long, inserted vertically to half their length in moist peat moss and sand. Enclose in a clear plastic bag until new leaves show sturdy growth.

There are more than 50 different dieffenbachias in cultivation. All have oblong-pointed leaves, which may be in any shade of green from pale chartreuse to near black, variegated chalk white to golden yellow. They are best used as major greenery for a table, desk or floor space. *Shopping tips:* Young dieffenbachias are widely sold for under $2. If healthy (firm growth with no bugs, no brown leaves), these are a good buy and will adapt quickly to your conditions. For a larger plant, say three feet tall, you can expect to pay between $15 and $30; if five feet or over, the price may go to $75, depending on source and quality. □ By ELVIN McDONALD

(Next in our series on house plants: Schefflera, the umbrella tree.)

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Trash to treasure

—the collectibles of today and tomorrow

By GLENN KERFOOT ☐ Back in the 1930s, Kentucky Author Irvin S. Cobb owlishly advised his readers to "save anything that is current except currency. If it is common enough and plentiful enough to typify a vanished era, one day it will be worth a king's ransom."

What a prophet Cobb turned out to be. Today, the 1930 dollar is merely a shadow of its former self, while a single copy of *Action Comics* recently sold for a price of $1,800.

So if you've been hankering to clean out that attic, garage or basement closet and get rid of all that years-old junk, we offer one word of advice: Don't.

Egged on by the biggest nostalgia boom in our history, everyone seems to be collecting, seeking, buying and displaying surprisingly raunchy-looking items that often haven't been around as long as those doing the prospecting. But whether it's indicative of a universal yearning for the good old days or simply a case of monkey-see, monkey-do, the gold rush is on—and anyone fortunate enough to find himself the proprietor of a few dozen comic books of the 30s, or a couple of cases of the dishes that were given away free at the movie house 35 years ago definitely has a good thing going.

A quick browse through an issue of the monthly *Collectors News* or the weekly *Tri-State Trader* shows that today's collector has gone far beyond classics such as fine china and first editions. Today, it's old autographs, bottles, barbed wire, buttons, postcards, circus memorabilia, comic books, radio and movie mementos, dolls, everyday dishes, insulators, old jewelry, lamps, magazines, maps, war relics, music boxes, recordings, prints, souvenir plates and spoons, railroad items, baseball cards, radio serial premiums, early advertising novelties, toys, valentines and Western relics—to give only a small sampling. Hardly a week goes by that some previously unclassified collecting specialty doesn't emerge and a new chase is on, quickly joined by dealers, flea market sponsors and "pickers" who are eager to turn over a quick profit.

Take the ordinary glass insulator that can be seen mounted on the cross arms of every telephone pole. A few years ago, insulators were of interest only to telephone linemen and small boys with BB guns; crates of obsolete models could be found gathering dust behind every country railway depot. Now, collectors and dealers report a healthy trade and the green, white, blue or amber bells of porcelain or glass have joined the Barlow knife in popularity at country flea markets. Insulator collectors, like most other collecting fraternities of any size, now boast their own societies, publications, price guides and historical handbooks.

Psychologists maintain that we are all collectors at heart. This basic drive to acquire manifests itself in various ways. One man responds to his particular squirrel instinct by becoming a millionaire, but most of us simply acquire a hobby and try to build the world's greatest cache of election buttons or nutmeg graters.

Once the collecting bug bites, the victim is trapped for life, and most devotees are not content with one hobby but acquire others as soon as the action slows down in their first category. So we find insulator collectors coming back from field trips with unusual rocks, fossils, Indian relics or perhaps a battered railroad lantern. As one veteran put it: "If I'm going to browse through a flea market any way and I don't see what I'm looking for, I might as well pick up something else."

Another reason for the nostalgia boom may be an urge to escape momentarily from our own world and recapture a bit of the past. When a middle-aged man holds a Little Orphan Annie secret code decoder badge in his hand, for a few moments he becomes a child again. But instead of a three-cent stamp and the aluminum inner seal from a can of Ovaltine, that little trinket now may cost him several dollars.

We also are seeing a tendency to desire anything remotely connected with a basic hobby. For example, an enthusiast of early radio may collect tapes and recordings of old programs he listened to as a child, premiums offered on children's shows, photographs of the performers, old radio magazines, books about early radio and, naturally, old radio receivers. In fact, old radio receivers are skyrocketing in value, with one model of the Atwater-Kent bringing upwards of $500 when restored. The cathedral-shaped Philco of the 30s is another hot item on today's collector market (*Continued on page 50*)

IN APRIL

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AMERICAN STANDARD

Treasure

Continued from page 48

Others specialize on a particular personality, in most cases someone in the sports world or show business, and offer spot cash for any memento of that person. Thirty-five years ago, when Shirley Temple was the queen of America, hundreds of items were produced bearing her likeness—dishes, dolls, books, pictures, toys. Today, these are eagerly sought and a two-foot-tall Shirley Temple doll in good condition may be worth more than a hundred dollars. Other collectors seek memorabilia of Rudolph Valentino, Al Jolson, Babe Ruth and Singer Gogie Grant.

Even usually staid businesses have been bitten by the collecting bug and many firms are seeking memorabilia pertaining to their particular products—often buying back the same items they sold to junk dealers 30 years ago. Typewriter companies are collecting early typewriters. Automobile manufacturers are paying experts to restore their early models found rusting in someone's barn. Banks are establishing museums of money and related items. The Pepsi-Cola Co. observed its 75th anniversary by sponsoring a worldwide hunt for old-time Pepsi mementos, which may include everything from bottles and glasses to advertising novelties, signs, calendars, lamps and trays—and the older the better.

Remember *Big Little Books*—those little fat jobs for kids with pages of text alternating with cartoon panels? They sold for a dime around 1935 and now are worth a couple of dollars to $50 a copy, depending on scarcity and condition.

Have a roll of old barbed wire out in the garage? Before you pay to have it hauled away, check the columns of *Collectors News*. A rapidly growing band of enthusiasts are buying up three-foot lengths of "the wire that won the West" as if they were pieces of rare china. Hundreds of varieties have been catalogued to date, with the rarer types for fancy prices.

Comic books of any period appear to appreciate rapidly. Early editions from the 30s and 40s have climbed to four-figure evaluations and even those of the 60s go for $15 or $20. A California bookstore recently purchased a small collection for $11,000, and, as mentioned earlier, the first issue of *Action Comics* that introduced Superman sold for an incredible $1,800. (*Continued on page 52*)

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Treasure

Continued from page 50

Paper Americana—old stock certificates, cigar box labels, beer and whisky labels, airline baggage stickers, product labels and advertising cards—is experiencing a healthy demand as den and home bar decorations and for using in découpage creations.

Cheap dishes and glasses were given away at movie theaters during the Great Depression, one piece each week, to keep customers coming back until they had the complete set. When prosperity returned, whatever wasn't broken was relegated to the attic or storage shed to gather dust until the 1960s, when a few dish collectors, discouraged by the high prices of classic chinas, began seeking it. Nicknamed (what else?) "Depression glass," it is now one of the hottest items at antique shops and flea markets, bringing up to $10 an item for the hard-to-get pieces.

If your grandfather chewed tobacco and hoarded the little tin tags that were pressed into each plug to indicate the brand, thank the old boy. Each tag is worth a dollar or more today.

Ten years ago, every Goodwill store in the nation had a few old heavy oak iceboxes gathering dust in the basement. Today, they are being refinished into liquor storage cabinets for home bars, and bring upwards of $50 in any condition. And, if you have one of the old ice cards with 25, 50, 75 and 100 in the corners to let the ice man know what size cake was needed, you can probably get a dollar or two for that.

The name of Coca-Cola and its counterpart, "Coke," evidently strikes a responsive chord in many hearts, because anything bearing either of these famous brand names is an instant collector's item. Since Coca-Cola has always been advertised heavily in every conceivable media, a specialist in this rich field can search for bottles (the regular-sized, oversized and undersized), cans, glasses, trays, posters, coasters, blotters, thermometers, signs, calendars and mirrors. If your collecting tastes run to harder stuff, you can build up a similar hoard of items advertising liquors, wines and beers.

Postcards have always been popular with hobbyists but there's a difference now. Old-time collectors usually saved every card that came in, piling them up in trunks and shoe boxes in no particular order. Today's postcard collector (or deltiologist, as he prefers to be known) is a specialist. He may collect only cards bearing pictures of trolley cars, ships, steam locomotives, banks, court houses, Gibson Girls, depots or Kewpie Dolls. Or perhaps only cards from a specific time or place. One New Jersey collector has been advertising for postcards with storks on them, which might represent the ultimate in specialization.

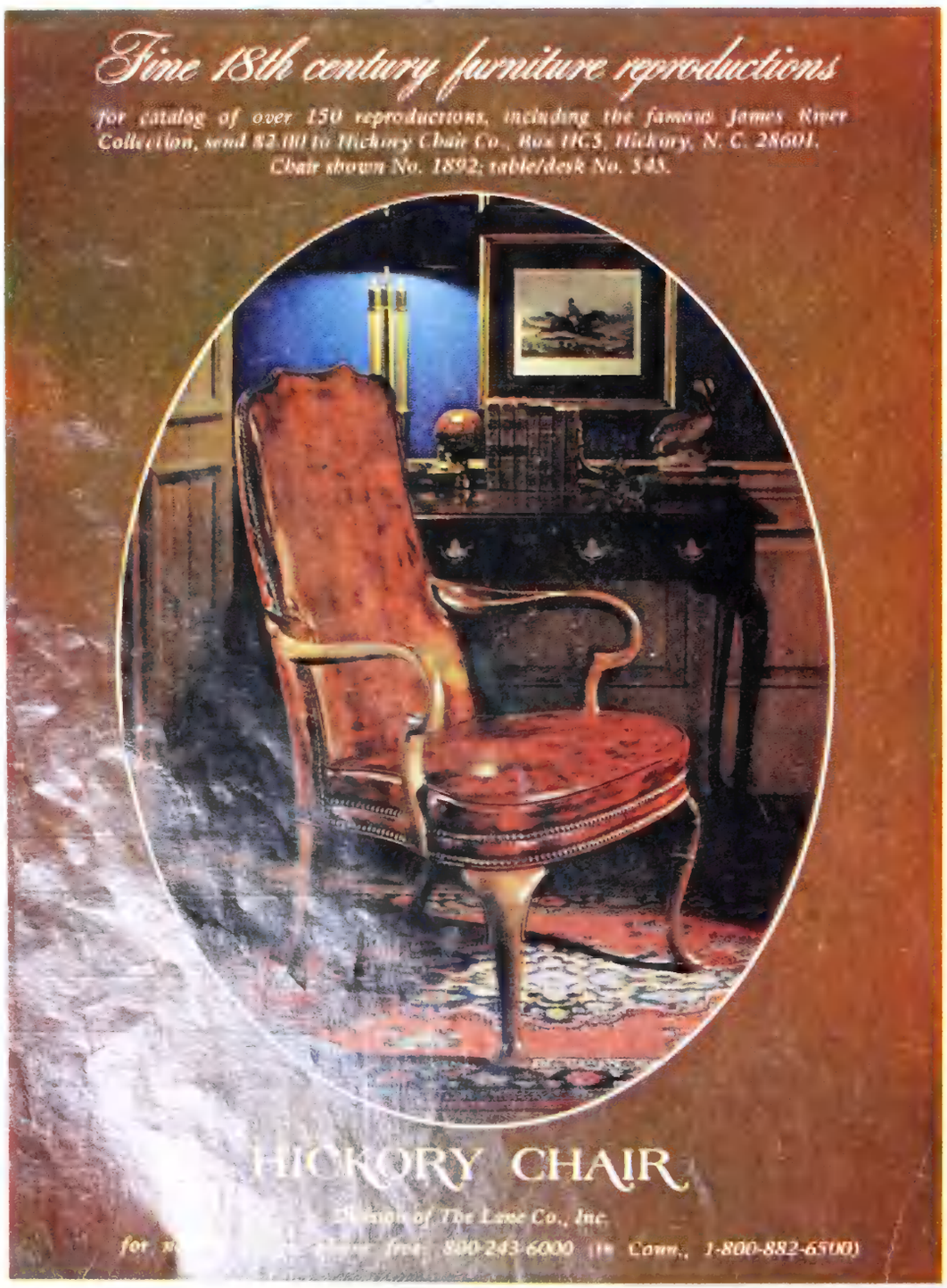
If you were a child back in the 20s and had a box full of cast-iron toys, the smartest thing you could have done would have been to lock up the box, put it in a secret place and preserve it until today. If you were extra-smart, you would have invested every dollar you could earn or borrow in more cast-iron toys. Unfortunately, few of us were that smart, so we won't be responding to an advertisement by a Virginia collector offering to pay $112,435 for a list of 253 pre-1930 toys and banks. Individual offering prices ranged from $25 to $1,500, depending on rarity.

What can we learn from all this? Can there possibly be items all around us today that will be hot collector's items in the year 2000? We can only guess, but if Cobb's prophecy holds true, the chances are good there are.

There are, of course, always items that by their very nature are destined to become collector's items: election buttons and presidential campaign paraphernalia; baseball cards that children of all ages invariably collect; limited editions of prints, medals and dishes; coins and bills; stamps and covers. Although these are worth saving, they are unlikely to provide the big profits because there are quite a few of these items being hoarded right now.

But here are some of my personal votes for collectibles from today:

Toys. Toys of any era seem always in demand. First, for most of us, childhood seems a happy, carefree time and after absorbing the hard knocks life deals us, we yearn for something, anything, that will recall a happier time. Hence, the toy collector. Second, unlike books and furniture, most toys are treated (Continued on page 54)



Ordinary cleaning methods often do no more than drive or wash the surface soil down deeper into carpets and upholstery...

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Treasure

Continued from page 52

roughly, quickly worn out, broken and discarded.

Miniature vehicles seem especially promising. Known by such names as "Hot Wheels," "Johnny Lightning" and "Match Boxes," miniature vehicles are sold in every variety store and discount house. Prices range from about 39¢ to $1. Like their full-scale counterparts from Detroit, new models of these little cars appear regularly while the older, obsolete models disappear from the shelves. In addition to model cars, I recommend preserving the packaging they are sold in, the plastic buttons that accompany some lines of cars, tracks and accessories and car catalogs and advertising.

Of current dolls, perhaps the most likely to succeed is Barbie, a lifelike doll manufactured in California in many types and sizes and sold with such accessories as complete wardrobes, cars, boats, radios and, well, whatever the average teenage girl owns. Also available is Ken (Barbie's boy friend), a sister and several friends. Barbie is still on the scene, but if she vanishes like her predecessors, the Bye-Low doll and the Shirley Temple Doll, she'll be a collector's item in 2000.

You might also consider the popular boy's doll, G.I. Joe. Like Barbie, Joe has many changes of clothing and all kinds of military equipment. Another popular line for boys is the tough plastic Western dolls, including cowboys, Indians, cowgirls, horses, steers, cavalry troops, forts, Indian camps and frontier towns.

TV artifacts. Since the collecting fraternity of today includes so many radio and movie buffs, and since everyone now watches television, I predict that the artifacts of early TV will be the collector's prizes of tomorrow. So hang on to that stack of old *TV Guides* from the 50s and while you're at it, you might as well keep that 1952 nine-inch-screen receiver you've been meaning to throw away.

Records. Another possible investment item is those little 45 rpm recordings. Some of the earlier 45s of the 50s and 60s are already collector's items or "golden oldies." Whether or not you enjoy rock 'n' roll, it's part of our musical history and will one day be looked upon as fondly as we look upon the jazz music of the 20s and the big band sound of the 40s. So don't be too quick to get rid of those stacks of records the children leave behind when they marry.

Hippie items. Regardless of your feelings about the hippies and pseudo-hippies of the 60s and 70s, this colorful subculture will one day be recalled nostalgically just as we remember with a smile the era of flappers, jazz bands, bootleg booze, public enemies and raccoon coats. I believe that within a couple of decades, nostalgia buffs will avidly seek the bangles, beads, patches, stickers, incense, peace signs, wigs, posters, sandals and water beds many sneer at today.

"Now" products. Just as today's collectors advertise for the products that typified a bygone era, so will the collector of tomorrow. So store your junk mail away as lovingly as you would any gilt-edged investment, and along with it save those cereal boxes, soap wrappers, soup can labels and toothpaste cartons. Remember, old soap cartons that once contained such familiar products as Gold Dust, Silver Dust, Oxydol, Duz and Fels Naptha are now bringing about $15, and perhaps twice as much if the soap powder is still in them. Just as our collectors are paying many dollars for old Log Cabin syrup cans, Avon containers and those flat 50-cigaret tins, so tomorrow's collector will do likewise for syrup bottles in the shape of Mrs. Butterworth and plastic honey bottles in the likeness of a bear.

My own personal prediction is that the product-collecting rage of the future will be aerosol spray cans in which virtually everything is packaged today. And here's another personal prediction: In the early 60s, there appeared a new kind of photographic printing process called xography, in which a three-dimensional image appears on a perfectly flat surface. Since the process is expensive, it has never become widely used, but I think a collection of items on which it has appeared will turn out to be a very worthwhile investment.

Another phenomenon of our time has been the demand for equality and human rights by minority groups and females. I predict that mementos of these struggles will become collector's items. In fact, as the black people take their rightful places in American society, collectors are already buying up the disappearing mementos of their former status.

So take a second look at that empty dishwasher detergent carton and that worn-out wooden toy your child has outgrown. Before you toss them out, stop and think: They *could* be worth a king's ransom someday. ■

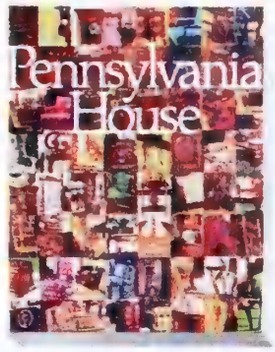
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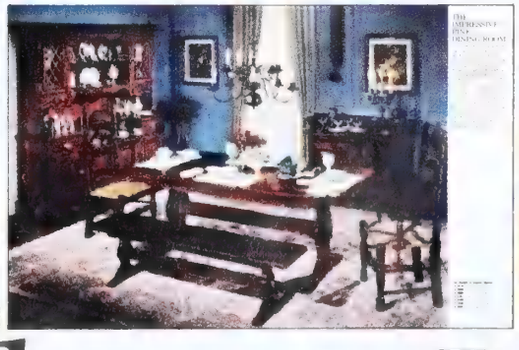














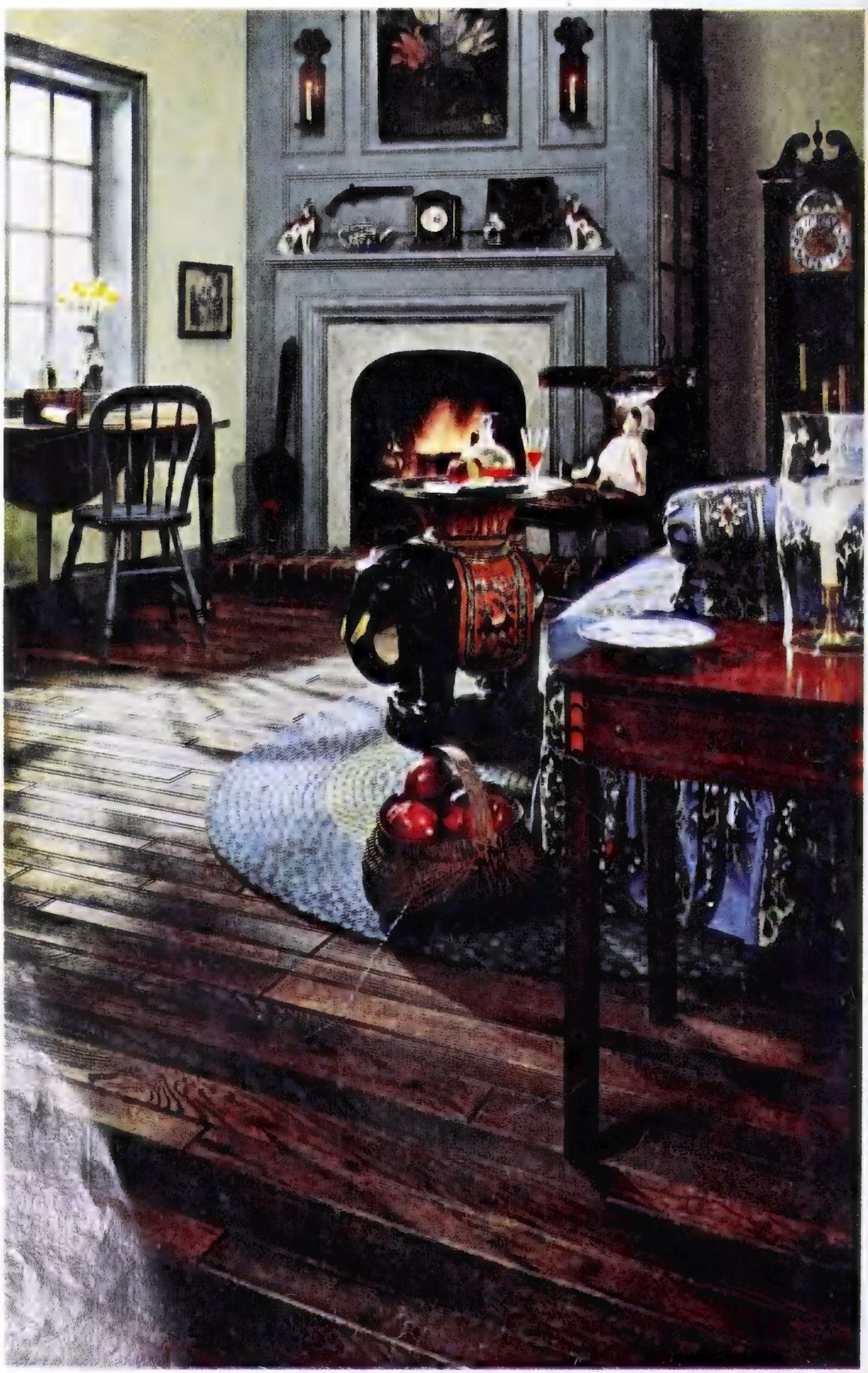
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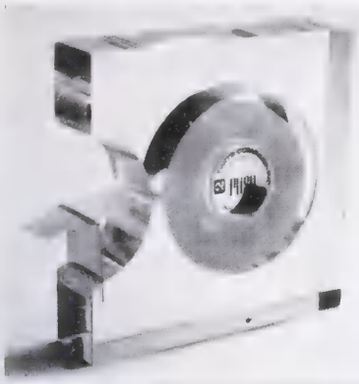
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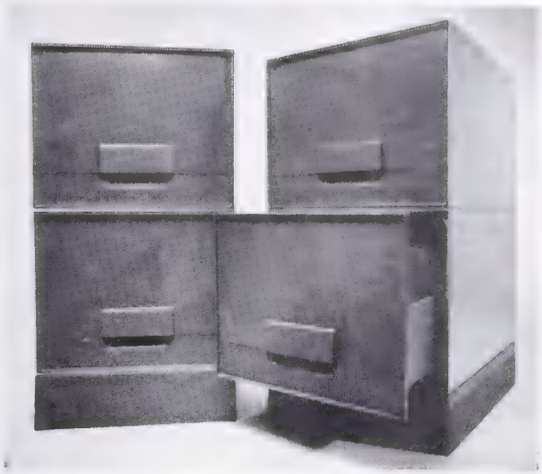
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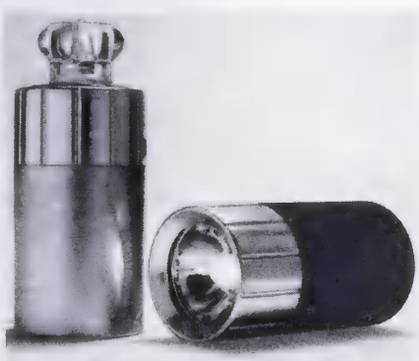
HB-4

NEW



By MARY BOWDEN ☐ Tape dispenser *(left)* is a show-off that can double as a paperweight. It's solid acrylic, four inches high, $12. By Two's Company. Stacked files *(below)* of rugged plastic fill home office need. Units hold 50 pounds, glide on nylon rollers; in four colors. The two drawers with base, $40; one drawer, $18. By Sterling Plastics.





No power drain here: amber flasher and flashlight *(left)* use a five-year power cell; four inches tall. Flasher is $11; flashlight, $7. By Coordinated Enterprises. Wall-hung shelf *(below)* in acrylic is perfect for a little "Princess" phone and a big telephone book; $23. Product Makers.

PAUL JACOBSEN



NEW

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Country flair

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3



1



2



1, 2, and 4, FELICIANO

4

Editor KATHLEEN MAHONEY □ *Informality with flair . . . ungilded, untortured, undemanding furnishings . . . easy, gracious designs for a more relaxed lifestyle—whether you're living in the wilds or not. That's the Country Chic message, seen here both in pieces adapted from early America and in contemporary inspirations that coexist happily in any country setting.* **1.** *With a history dating to the 1600s, this drop-leaf table is a space-saver in small apartments. In pine-knotty pecan veneers and solids; by Founders.* **2.** *The classic wing chair, first conceived to capture the warmth from a fire, is practical still. With documentary-print cotton fabric; by Pennsylvania House.* **3.** *An old-timer, the stately grandfather clock is wound by a chain every eight days and strikes on the quarter hour. From the Sunset Pine Collection by Herschede Hall Clock Co.* **4.** *Cherry Queen Anne poster bed is from the Bicentennial Cherry Grove Collection by American Drew. Polyester-and-cotton machine-quilted coverlet in a star design is machine-washable. From the Shenandoah Collection by Kirsch.* *(Continued)*

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HB-34

Andersen Windowalls

Country flair

Continued from page 58

5. *The armchair, around as we know it since the 17th century, is a staple most houses wouldn't be without. Here, a contemporary lounger is an instant relaxer. Both chair and ottoman are finished in light pine, styled for today's American country living. By Howard Family Room Furniture.* ***6.*** *As a salute to the simple life, why not revive the Hope Chest? Whether you're up to that or not, this slant-top cedar chest, finished with weathered tulipwood and trimmed with brass, is bound to find its niche in your house. At 38 inches wide, it has plenty of room for the storables that cedar is so famous for keeping intact: woolens, linens—all the basics. Or as a charming adornment for living, dining or bedroom, it can hold*

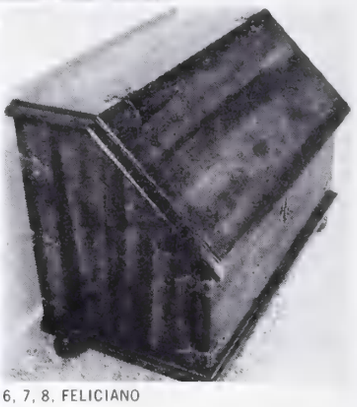


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6, 7, 8, FELICIANO

8



quickly needed items as well. By The Lane Co. ***7.*** *A contemporary lamp that's both casual and stylish, this moonlight-white ceramic design asparagus-motif base and a high-gloss white shade. (A little whimsy can fit into any room.) The nature theme is harmoniously fitting for contemporary as well as traditional themes—city to country. It is 27 inches high, by Tyndale.* ***8.*** *Today, space counts, especially for the growing number of apartment-dwellers. But homeowners, too, are looking for ways to combine rooms to create new ones. When living and dining spaces are joined, Henredon's flip-top dining table is an excellent solution to the where-to-put-the-guests problem. It can also double as a console table. French-inspired, it has a carved apron and cloister finish in solids and veneers. Three small covered storage drawers are both decorative and useful.* (Continued)



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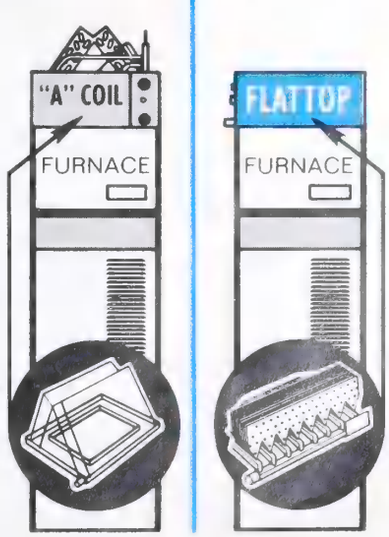
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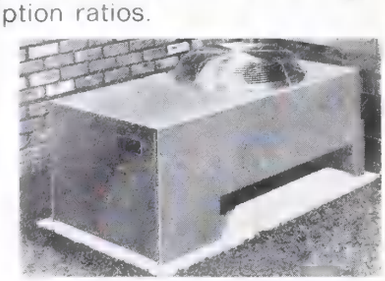


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Country flair

Continued from page 60



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11



FELICIANO

12

9. *Woods are the natural complements to a country room scheme. And butcher block is especially useful (as well as pretty), since it is easy to maintain. Liberated here from its usual place in the kitchen, butcher block creates a coffee table top offset by a shiny chrome base—an effective combination for the family or living room. By DIA.* **10.** *A mirror with a padded fabric-covered frame would be a very stylish addition to a fabric-happy room. With a perky geometric print, this one is casual and chic at once; 55 inches high. By Selig.* **11.** *A good piece of furniture to store favorite (and fragile) objects gracefully is made from stacked huntboard and deck. With plenty of adjustable shelf space for displaying prized possessions, the deck also features two doors for hideaways. Both are solid cherry. From the Bicentennial Cherry Grove Collection by American Drew.* **12.** *A contemporary design with old-fashioned comfort: This "Mistral" easy chair is covered in Skai Lacina, a leather-look synthetic that is easy to care for. This recliner has a three-way mechanism with pop-up headrest. Decorative features are the European flair arms with extra-large welts on the wings. It's fully as relaxing to sit in as it looks with its puffy, tufted cushion. By Domani.*

Traditional, modern, casual, elegant—all types of designs can fit into a country theme. ***13.*** *The headboard that's a natural has fiber panels in a weave that has been associated with chair seating for years. Hand-woven onto the turned solid ash headboard, the whole effect is definitely rural. Based on French Canadian designs of the past, it is part of the Rouen Collection by Davis Cabinet. The nature-colored floral bedspread, outline-quilted by machine, is the perfect companion. By Nettle Creek.* ***14.*** *So graceful, the classic desk and chair follow Queen Anne styling in the cabriole legs and the very careful detailing. The desk is trimmed with brass pulls and handsome ash cross-banding that follows the lines of the top and drawers. Oak veneers and solids in "Old Kent" finish. From the 18th Century Portfolio Collection by Henredon.* ***15.*** *Curving lines and light wood give this comfortable chair an up-to-date outlook. A prize-winning design by Charles Lamb, it has a molded birch plywood frame in a natural finish. Vinyl upholstery is easy to care for and makes this a great all-around country-house lounger. By Plydesigns.* ***16.*** *The blue jeans of the furniture world: a coordinated group of bedroom pieces that includes this dresser and mirror decorated with blue denim. From the Right-On Collection by American of Martinsville.* *(Continued)*

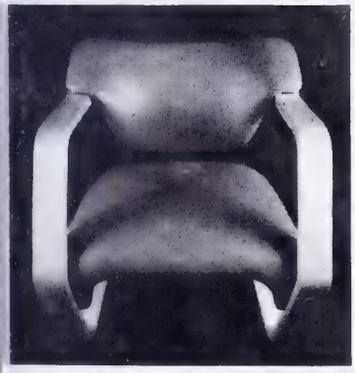
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FELICIANO

Before you move

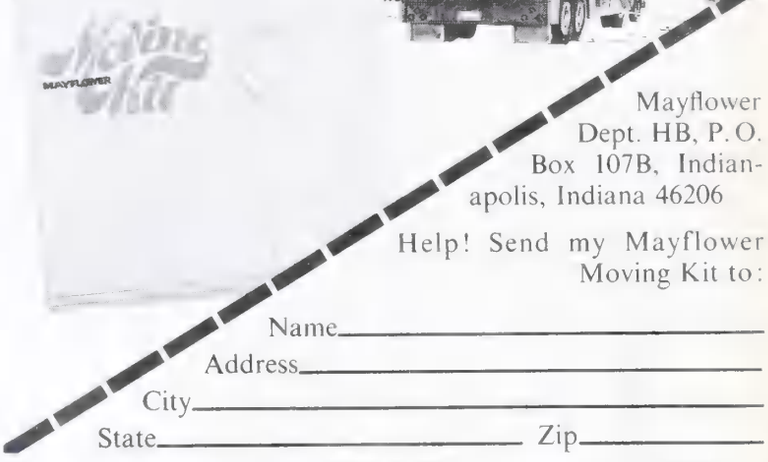
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Country flair

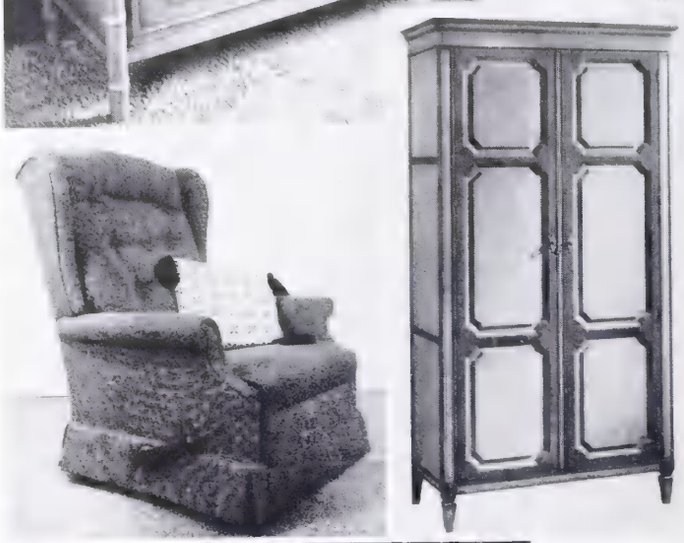
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17. The special woodsy fragrance of cedar is reason in itself for keeping an old-fashioned cedar chest nearby. But its capacity for holding a multitude of storables makes its revival welcome, too. This one is an unusual version of the classic cedar chest. Though it looks like a chest of drawers, in reality, the top opens up like a trunk. The front is a decorative facade, trimmed with bamboo, a Chinese-inspired motif so popular in the 17th and 18th centuries. In a white finish, antiqued with melon, it is 44 inches wide. By The Lane Co. **18.** *An armoire is one solution to the usual problem of closet space—as much a frustration in large houses as in small apartments. And this Louis XVI style armoire would make a cheerful and decorative bedroom addition. It's in cherry, painted in three colors—and you can choose your three choices from 80*



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17, 19, 20 FELICIANO

colors to match the most exacting color scheme. A spacious 79½ inches tall, it has three trays and a shirt divider. By Baker. **19.** *Lull yourself into a mood of relaxation. The "Reclina Rocker" will help you do just that. Available in a choice of upholstery, it has here the rough textured look of tweed—unruffled and wearable. Rock or recline with just a touch; the leg rest hides away and works independently from the reclining back. By La-Z-Boy. "Counterpane" woven pillow with the look of embroidery by Nettle Creek.* **20.** *A delicate pine table has the favorite 18th-century cabriole legs and a waxed-look finish that's permanently glossy. The inset top is silk-screened in a blue-and-white design reminiscent of the patchwork and stencil designs so popular today. A raised molding frames it. From a new collection of lamps and accessories by Tyndale.*

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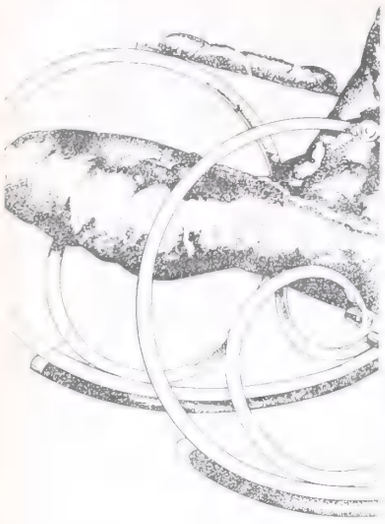
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Country flair

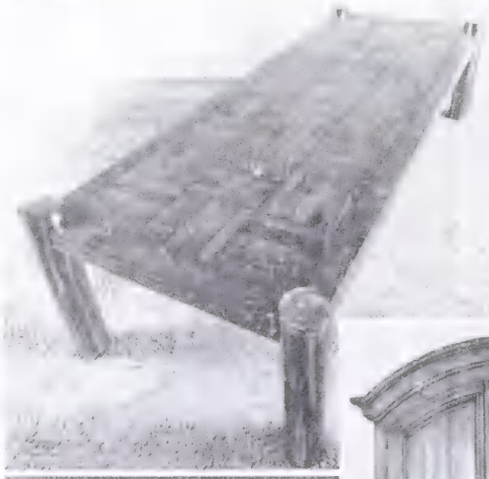
Continued from page 64

21. Neutral tweed sets a rough-and-tough theme for this recliner, the La-Z-Lounger, available in many colors. Unskirted, this streamlined and tailored chair moves with the greatest of ease. Back and footrest operate separately to give the most comfortable position possible. By La-Z-Boy. **22.** *The simple geometry of parquet is applied here to a coffee table made of oak veneers. The legs are oxidized brass to give it an antique, lived-with approach. At the same time, the raised legs and slab top are totally up-to-date in feeling. About five feet long; by Lane.* **23.** *Colonial craftsmanship and design are the backbone of this armoire. The wood is pine, a favorite material in Colonial furnishings. Design motifs include heavy moldings, a bracket base, spice-box drawer treatment and knobs with back plates. Shown here in a honey-tone finish (also available in a lighter bleached pine), it has four doors and two separate sections: The bottom area has trays and the top has shelves for compact storage. Part of a bedroom group—the Fountainhead Collection—by Thomasville.* **24.** *An occasional chair with a curving natural oak frame would fit happily into a contemporary country setting of earth tones. Tufted seat and back cushions translate easily into today's living style. In a variety of fabrics and colors; by Selig.*

21



22



FELICIANO

23





24

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Clean chicken, rub inside with salt. Chop chestnuts. Add butter, cream, cracker crumbs, salt and pepper to taste. Mix well. Stuff chicken, close openings with skewers, truss and rub skin well with salt and pepper. Place in roaster, cover, cook in 375° oven for 3½ hours. Uncover last 15 minutes to brown. Remove chicken to platter and keep warm.

Skim fat from pan juices, add 3 cups water and simmer to dissolve the browning. Thicken gravy with cornstarch and water paste, serve with chicken and stuffing.

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COUNTRY CHIC

House Beautiful
MARCH ■ 1974

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A SNUGNESS OF MANNER. THE SEEDS WERE SOWN IN A GENTLER DAY,
THEN LEFT UNTENDED. NOW, IN REACTION TO OUR TIME, WE ARE RIPE FOR THE HARVEST. WE'VE
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NEED SO SORELY? DRAWING ITS SUBSTANCE FROM
THE GRACE OF THE PAST AND THE PERTINENCE OF THE PRESENT, IT
ESTABLISHES A RELAXINGLY PLEASANT, NEVER PRECIOUS, TONE. **IT IS NATURALLY HONEST,**
NEVER CONTRIVED—A SUM OF MINOR PLEASURES TRANSFORMED INTO
A MAJOR EXPRESSION OF TASTEFUL LIVING. FOR THIS ISSUE,
WE HAVE GATHERED TOGETHER SEVERAL SUCH
TRANSFORMATIONS, EACH AN INDIVIDUAL INTERPRETATION.
WE'VE LABELED THE RESULTS COUNTRY CHIC, AND
INDIVIDUALITY IS ITS HALLMARK. FOR WITHOUT A PERSONAL
TALENT FOR SELECTION AND REJECTION, THE POETRY THAT'S
COUNTRY CHIC CAN BECOME THE PARODY
OF COUNTRY CORN.





© PHILIP ROEDEL

Editors JACK MACURDY and MARION GOUGH □ If you can drink Champagne in dungarees or chew a straw in a Halston—and do either with unselfconscious aplomb—you'll have no difficulty grasping the essence of this house and the new country-oriented philosophy it stands for. This is the 18th-century Long Island farmstead of Mr. and Mrs. Charles Israel, the house a remodeling of a 1747 barn. Mrs. Israel is Swedish-born Gun Agell, interior designer, former model, mother of three, accomplished cook, gardener and keeper of an on-the-grounds antique shop she opens by appointment to dealers. In this green-acre world, the sweet breath of country air, home-grown roses and patchwork blows through sunny rooms that are peaceable kingdoms of Kilim rugs, Gustavian chairs, English oak and all manner of furnishings that vary in genealogy and genre yet come together stylishly under the barn's venerable hand-hewn chestnut beams.

The place reflects one family's unraveling of the confused values that beset people



THE NEW WORLDLY-WISE PROVINCIAL

it's a knowing mix of rustic, urbane, past, present

in a high-pressure world and have sent so many of them searching for a *modus vivendi* more attuned to the natural order and rhythm of things.

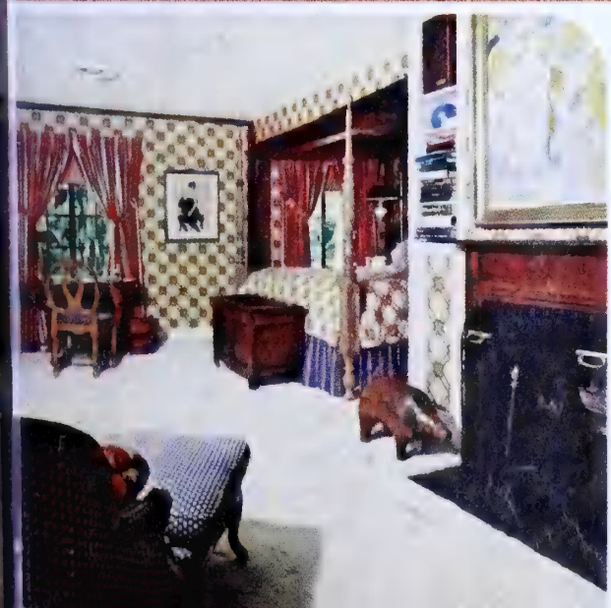
The country comes into the house through high, uncurtained windows. Living room (*above left*) suggests the hall of a hunting lodge, suede and leather covering the sofa and English club chairs. At the window, an armchair constructed of the horns of a European fallow deer sits next to an English oak gate-leg table. Gun Agell collects and deals in such things, along with her favorite Kilim rugs, which she also ingeniously turns into cushions and upholstery for the antique French metal-mesh folding chairs. Burnished antique church grates on steel bases form the coffee table; sofa end table is an old Bible box; a French caned Vichy siphon becomes a lamp.

At the other end of the room (*above*), a bronze Thai drum serves the red linen sofa as a coffee table; the lamp base is an old Russian pewter candlestick. Above the bookcase is a large collection of old English police truncheons.



rural renaissance—orchids, suede, patchwork and lots of savoir faire





Recalling that she grew up in rural Swedish Lapland, Gun Agell says, "I love the country and I love barns." This is the second one she has remodeled. It was first intended as a weekend house, then—following an increasingly familiar pattern—became all-year home, where she housekeeps, raises a family and grows orchids as a hobby.

Every few months she goes abroad to buy for her shop, incidentally adding to her own collections. A lustreware lineup sits on the bookcase in the game room (*above*). Here, French Provincial calico patterns walls and draperies, patchwork covers armchairs and an 18th-century Swedish provincial pine chair. In surprising harmony: a bench upholstered in her old leopard coat. She collects antique quilts, likes to make cushions of them, dares to combine them with an inlaid Italian chest, oak Windsor chairs, a William and Mary lowboy and a brass chest (*far left*). In the bedroom (*left*), a corner cupboard and an 18th-century Gustavian chair both are heirlooms brought from Lapland.













good–earth living makes the kitchen personable as the parlor

It takes a good cook to make a good kitchen. Gun Agell, who once cooked for 100 a night when she owned a guest house in St. Thomas, designed her own to have a professional restaurant stove, butcher block counters, Mexican tile floors and all equipment within easy reach. See her copper pots dangling from a bird hook, her whisks and strainers patterning a convenient pegboard wall, a mechanical corkscrew permanently attached to the end of the counter (*above*). The counter stools are steel-and-plywood architect's chairs. All cabinets were built of siding salvaged from an old barn, stained an old-fashioned cozy-kitchen brown and waxed. In the pantry (*top right*), a dairy can padded with a Kilim cushion is a telephone stool. Wall is papered with a collection of wine labels and hung with a collection of bottle openers. Fresh, home-grown vegetables she counts as one of the blessings of country living. In summer, meals may go from the kitchen out to the patio for al-fresco dining under the pin oak tree (*above center*).

Their glass-walled dining room (*left*), where a towering Norfolk pine and variegated plants seem a continuum of the garden outside, is furnished in collections—notably the 18th-century English oak gate-leg table and its surrounding Windsor chairs. The table is set with prize antique pewter and Swedish heirloom china, early blue-and-white Rörstrand. Gleaming in the oak hutch, there's a cache of antique Gustavsberg dinnerware. On the floor, a particularly treasured Kilim colors the room with its Persian geometrics. They would seem to be unlikely companions, all of them, a mix of East with West, rustic with elegant, yet they live together, like the hothouse orchids and the garden flowers, in a look that is as stylish as it is countrified. It is high sophistication with the edges off, the provinces made urbane. Call it Country Chic.

FOR DETAILS, SEE PRODUCT INFORMATION

IN THE GREENWOOD, *A* SECLUDED, GENTLE RETREAT







Editor LESTER GRUNDY ☐ **Sparkling with color, definitely fulfilling today's focus, the New York home of Mrs. LuEsther Mertz repeats a bit of its history. The house retains its original European country cottage exterior, as built in the 1920s for Author Clarence Budington Kelland. It did, eventually, grace House Beautiful's pages some several decades ago in quite a different style.**

Now owned by Mrs. Mertz, it's a simple country retreat—called home for the summer months and an any-weather

BILL HELMS



house for weekends during the year.

The house is set on a site that is so completely landscaped it's as isolated within its greenery as an old country manse. In Interior Designer Joseph Braswell's viewpoint, "The whole joy of the house is that it's like living deep in the country in France but actually in the middle of an American village."

It was conceived as the suburban residence *par excellence*, a home for a socially active woman who chose to relocate from larger quarters to smaller spaces and a simplified way of life. And, with her requirements for simplicity come warmth, openness, the texture of country living—all here, effective from the moment of arrival.

The entranceway — th flamestitch-covered windowseat introduces the color theme of pink, red, green, white on the single most dominant pattern and fabric *(top left)*. The living room is exceptional in scale, free of clutter and planned for conversation and a flow from area to area *(left and above)*. Farthest away, a banquette set in the "L" off the central part of the living room creates its own intimate little niche. In the living room proper, seating is arranged with informality in mind—a beautiful background for guests. Again, Braswell masterfully uses the flamestitch motif, juxtaposing the secondary patterns with the same few choice colors for the rug and tightly held curtains. Mrs. Mertz, who takes great pleasure in her gardens, can enjoy an unhindered view.

SIZED TO PARTICULAR NEEDS...







FOR DETAILS, SEE PRODUCT INFORMATION

A country house, especially when it's a second home, allows the owner to express herself more fully. A primary residence has a deliberate permanence to it and is geared to daily life, filled with favorite treasures—truly the meaning of "home." With Mrs. Mertz, her second home in the country affords her the chance to pause, to linger in her aromatic gardens and snip fresh vegetables in season, to luxuriate in the space so free of nonessentials.

The dining area *(above)* is keyed to



these thoughts: necessities, comfort and the right touch of whimsy. No separate dining room here, but a space from the living room allotted to a large round table and six unusual—and very romantic—heart-shaped chairs. Gold-tooled, plaid-backed, covered with rose-pink glove leather, the chairs are 18th-century French—perfect reproductions after the original on permanent exhibition at the Musée des Artes Decoratifs at the Louvre, originally in the Carlihan Collection. To the right, a small table is set up for dining or tea *a deux*. The floor is bare of coverings, but the woods of the floor and table, in this setting of minimal color, create a feeling that's more than hospitable.

One step down from the dining room is the loggia *(lower left)*. It's much like being in a garden arbor with walls and ceilings done in treillage that catch the light. Blinds are concealed behind the treillage and can be lowered for privacy or light control. To open the room to refreshing breezes, the glass doors can all be pushed back. Braswell selected muted naturals here but added a continuity of pattern with the pillows.

Mrs. Mertz's sitting room upstairs departs from the color concept evident in the rest of the house *(top left)*. The furniture is low (literally scaled to her diminutive frame), very feminine, pastel with pattern limited to a delicate chintz on an overstuffed chair in the far corner. Mrs. Mertz often does her work for charities here, keeping essential records in the ceiling-high armoire.

ARTIST IN RESIDENCE

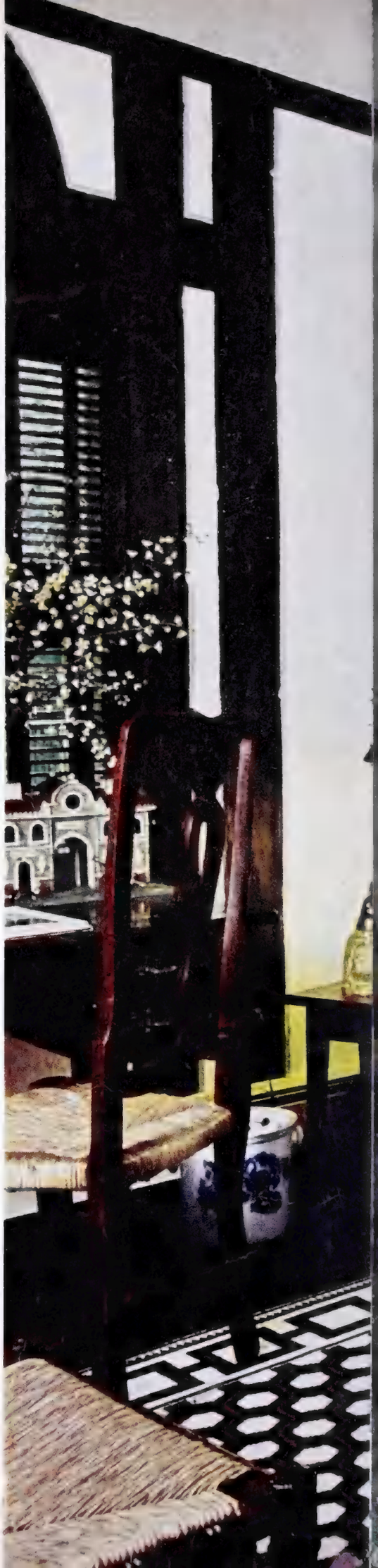
The whole house became a canvas to Francis Greenwood Dearden when this artist, muralist and textile designer took over a former gardener's cottage in Cold Spring Harbor, N.Y. With skill and imagination, Dearden painted his environment. The beams, for example, are not beams at all, but a hand-painted illusion of the real thing. This one transformation produced an instant country framework for more artistic expertise: In the dining room (*below*), he has painted a Pennsylvania Dutch fantasy scene on the door, an unexpected group of ducks nesting above the mirror, butterflies on the window frame; in the living room (*right*), pheasants perched restfully over the windows.

Dearden is a nature lover ("As a former city fellow, I find country living easier on everything") and his use of nature as colors and themes is evident throughout, from a one-time tablesetting to a permanently plant-filled, earth-toned living room. The furniture arrangement is comfortably casual. His own collections—wildlife sculptures to antiques—dot the rooms, the ultimate personal touch in a charming country corner.

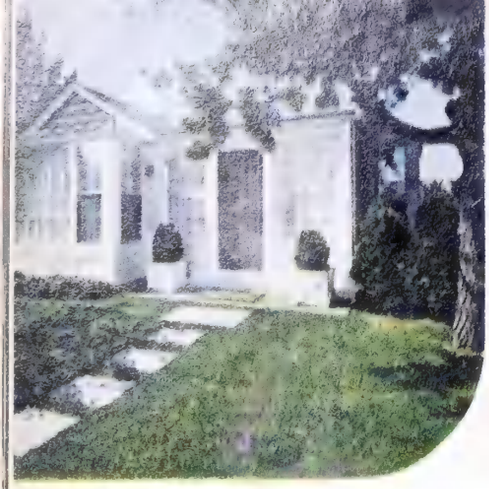
PHOTOGRAPHS, FELICIANO. FOR DETAILS, SEE PRODUCT INFORMATION











Editor LESTER GRUNDY □ Just a little bigger than a bandbox, the sunny, glassy house of Interior Designer Ruth Gram Manheim sits on the shore of Long Island with the ocean at its doorstep and a green spread of countryside not far away. If ever there was a statement that one can go back to the simple life with elegance, this is it. It's an Easthampton cottage, remodeled and winterized for round-the-calendar living by an owner whose desire to pare down possessions and the mechanics of housekeeping dictated every design choice from the terra-cotta tile floors to the blue-and-white spectrum of its total color scheme. Mrs. Manheim feels small furnishings in a small room create clutter, making the room seem crowded, less significant. In her 13 by 18-foot living room (*right*), she opted for these substantially scaled chairs and sofa, filling the sofa wall completely with wicker end tables, ordered built-in bookshelves an imposing 2½ inches thick instead of the usual flimsy one-inch thickness, and filled a wall at the dining end of the room (*below left*) with an 18th-century French pearwood bibliotheque. A mirrored wall and see-through tables of glass and acrylic foster an illusion of space. Her collections of antique pewter and blue-and-white Chinese porcelains cued the color. The simple country-cotton look of the upholstery is a subtle deception—fabrics are Indian and Indonesian cotton batik, faintly mauve-tinged, lushly quilted on sofa and chair. Repeating the gray gloss of pewter: a rare Dutch iron fireplace plated and burnished to a silvery sheen, and the outsize ginger-jar lamp bases in silver lustre. The rug is Mongolian lamb.





FELICIANO

a personal expression of elegance




pretty pastoral, a
mix of cloud white and
wildflower blue





In her totally blue-and-white house, Mrs. Manheim rang stylish changes in tint and shade, choosing for her bedroom (*left*) a chintz as delicately pale as the petal of a baby bluet. This single, fresh fabric covers the chests, valance and lampshades and is quilted as a bed throw. Here again, a few well-scaled pieces, including a fine 18th-century French Provincial desk, help to keep the small room uncluttered, hence memorable. Lamp bases are white ceramic—a turtle and a frog. All against a wallpaper simulation of crisp cotton piqué. In the guestroom (*above*), the blue goes gentian dark in an Indian cotton print that sheathes a chest and covers walls. Bedspreads are quilted batik and batik also covers the cushions on the window seat, which is also a storage chest. Behind the louvered door in the window reveal is a full-length closet. The bedroom rugs are French lapin. Bath (*lower left*) has a ceiling skylight that opens at the touch of a switch to flood the silvery blue-and-mirrored room with light. Kitchen (*lower right*), has the rural flavor of a drop-leaf table for casual meals. Counters are tiled in blue-and-white. All windows are left uncurtained.

FOR DETAILS, SEE PRODUCT INFORMATION







A HOUSE WITH A HISTORY

TRANSFORMED WITH A LOVE FOR THE PAST AND THE PRESENT





Editor NANCY CRAIG □ With a comfortably lived-in and lived-with air, this house seems like a natural country aristocrat. But its past wasn't so glorious or its current style so easy to achieve. Originally, it was a small horse barn (around 1840) and then a doorknob factory (1890), then an artist's studio (1930). Not until it was adopted by Architect Richard Bergmann and his wife did the aged structure in Silvermine, Conn., begin to assume its present charm. After they first rented (and then eventually bought) it, the house grew on them—literally. The Bergmanns spent four years of weekends and evenings tearing down and building up. And it continues to be a versatile environment that can cater to many moods —and to periodic additions. The living room (*right and above*) shows a contrast of old and new: under the old wood-beamed ceiling, contemporary furnishings and appealing hand-crafted accessories reign. The color mood is built, partly, around the artwork—here a red-white-and-blue contemporary painting and a red woven wallhanging. The sofas, upholstered in woven neutral-color Haitian cotton, are filled with plump and inviting pillows. A trip to Europe sparked the building of an *orangerie* (*left*), an idea they found a romantic tie with the past. This small nook, located off the dining room, is nearly all glass, ideal for plants.

MARIS SEMEL











COUNTRY-CLASSIC BEAMS ADD ENDURING WARMTH TO A BLEND OF OLD AND NEW

The beamed ceilings—in the living room, dining room, kitchen and guestroom—are structural as well as striking. The Bergmanns have always loved old barns, and the beams in the bedroom (*lower right*) are barn beams they obtained in exchange for architectural services. Even the garage (*not shown*) sports the nice country touch of old and mellow wood beams.

In the dining room (*left*), a round, ornately carved Victorian dining table with paw feet and gleaming 1890s spindled chairs mix with a contemporary fabric wallhanging in bull's-eye design. (A like contrast developed in Bergmann's career also—and he found that more and more, he enjoyed the challenge of planning modern houses during his working hours and then coming home to a house with a history.) The large window, purposely uncurtained, and the plants here and in the *orangerie* just beyond all serve as transitions between indoors and out. Old and new join once again in the kitchen (*right*) with its wall of shiny copper pots, Spanish-style chandelier and the compact convenience of easily reached, new appliances.

The guest bedroom has a southwestern feeling with its clean whitewashed walls, shuttered windows and decorative grillwork along the wall. The afghan was handmade by Bergmann's grandmother. The laundry (*center right*), located off the bedroom wing, was originally planned to house only the washer and dryer. But the natural lighting was so good, with windows and skylights, that Mrs. Bergmann also had a mirror and sink built in to add a makeup/dressing area.

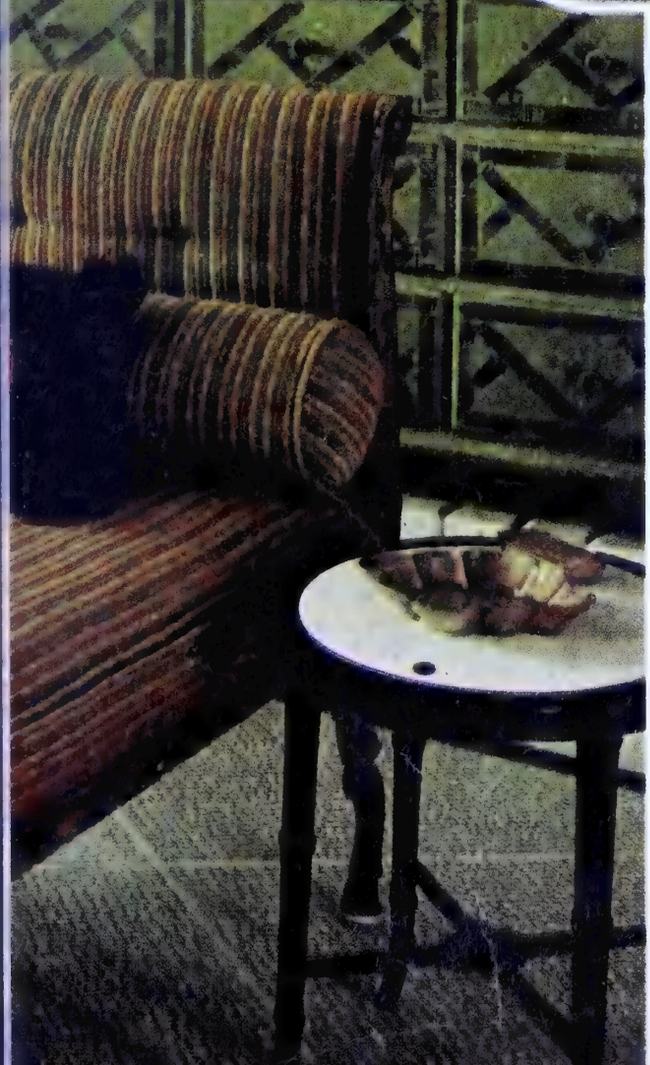


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EARTH COLORS NOURISH *A* SENSE OF INTRIGUE







Editor LESTER GRUNDY □ **Why does this oasis of cool on the hot, hot beach in Fire Island, N.Y., evoke images of the Tangiers visitors remember from travels or from films of the 30s and 40s? The unorthodox accessories, many of them French, or the whitewashed wood and white-tiled floor? Perhaps it is the way the brilliant morning sun streams in through the African screens and shutters, casting shadows that move imperceptibly as the sun progresses.**

The owner, Fashion Designer Morton Myles, of New York City, is amused at the common response. "Even though the beach seems incidental, it is the reason for the whiteness everywhere." When you live by the ocean without benefit of greenery in a darkly hued house, he says, you need the white on dreary days. The living room (*left and above*) has a cathedral ceiling and French campaign beds as seating to inspire guests to lie down—ah, the torpor of Tangiers. The large crossword puzzle oil painting over the fireplace was a gift from Fashion Designer Larry Aldrich—a remembrance of the time Myles worked with Aldrich on an op-art design show for the Museum of Modern Art. "I live in dread that someone will pencil in words." On the built-in shelves (*right*), intricate white shells; in the hall (*below right*), a two-tiered table used for serving.

BILL HELMS








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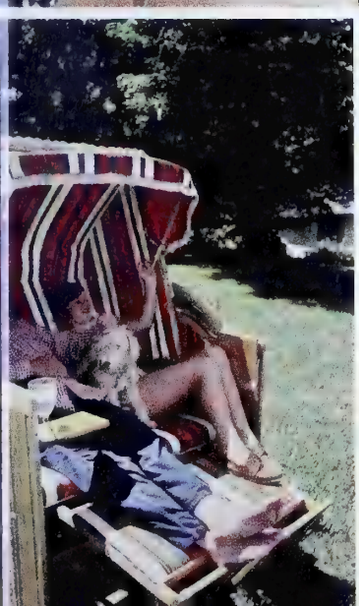


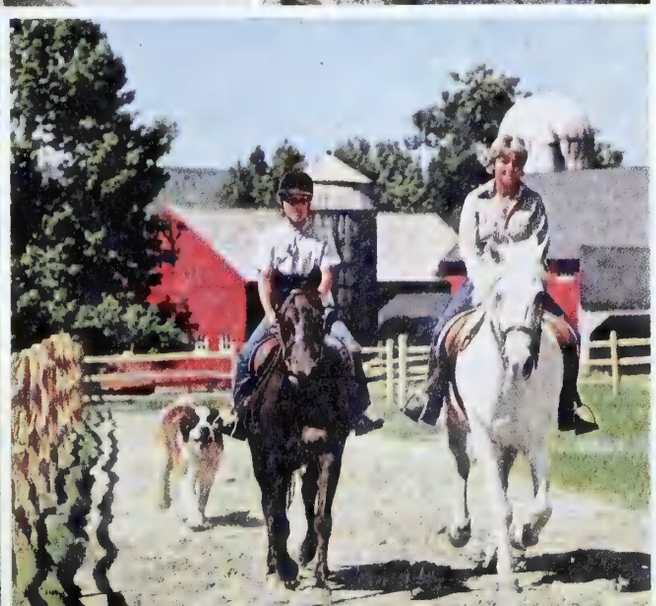












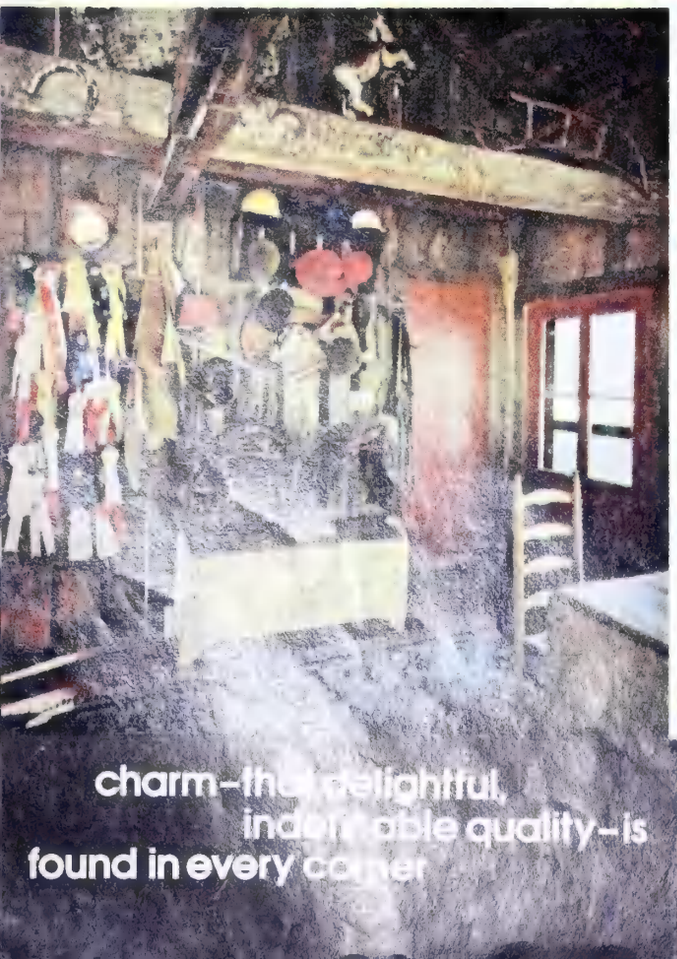


The room that best expresses the Henderson family's country-living philosophy—and especially Ruth's—is the combination kitchen and dining room in the main house (*below and far right above*). "This is the kind of living I believe in. Everything happens in the kitchen because no one has any help. It's a large room, maybe 18 feet by 20 feet. We removed the ceiling and now have storage space in that open area over the kitchen. And this is where we store a lot of things from Skitch's collections. You know he's a great collector of toys." Realizing that this may sound odd, she smiles and says, "I think adults should be allowed to have toys, too, don't you?"

At the entry of the kitchen (*below left*) hang Heidi's ribbons for horsemanship and some of the saddles and gear they bring into the house. The dining table, brought from England, is just a foot or two away from the kitchen and has a view of the hillside. When people have cocktails in the seating corner of the kitchen (*right*), "I can talk with them, while I prepare dinner nearby."

The Hendersons left the spaces in the house nearly intact when they moved in, but they use the rooms for different purposes. The old dining room is now the living room (*left*). Most of the furniture is from Ruth's "Victorian Era and an antique shop I owned in up state New York, called 'The Mushroom.' We lacquered the mahogany white and upholstered the chairs in brown Naugahyde. We use this room when we feel like entertaining a little more formally . . . sometimes it's nice to be away from the kitchen."





charm—that delightful, indefinable quality—is found in every corner



I will buy a piece of furniture just because I love it. Lots of times I'll have something years and years, and then eventually I'll find a place for it. Never the other way. When you buy something just because you love it, somehow it looks well wherever you put it." Ruth calls the smaller living room (*right*) the "green room" because doors and shutters are painted olive green. Above a chest the Hendersons brought back from Switzerland on one trip is Skitch's clock collection. In this room is a two-sided fireplace that was created when the wall between the two rooms was exposed to make one large room with the fireplace in the center. Skitch, a gentle, thoughtful man with a (graying) ginger beard doesn't have his roots in the country; nor does Ruth, as a matter of fact. "Skitch, oh, Skitch was always a gypsy," says Ruth, "but he loves it here." Doesn't he feel like a lord of the manor with all the buildings and 155 acres and all the people? "No," he smiles. "I don't feel like a lord at all. But it's a new world for me. I never thought I'd have all this." One of the places Skitch likes best is his studio (*next page*), which Ruth created out of one of the barns when he was on tour in Europe. The studio is devoted to Skitch's loves: merry-go-round animals, music and sweets. Here, says Ruth, "he can study a score, compose music and eat an ice cream sundae—all at one time."







Interiors reflect the exuberance, style and originality creative people bring to country life

The studio has tremendous proportions and features both a lofty ceiling and a king-sized fireplace (*far right*). The light in the ceiling is a combination of two circus lights—now one enormous light that Ruth thinks lends gaiety to the room and "makes it a little less serious." Here, Skitch and Karen Lindquist work with Heidi at the harp. Karen, who is becoming a well-known solo artist, performs with Skitch and last summer lived with the Hendersons in exchange for harp lessons. Skitch, whose instrument is the piano, is an organ collector as well as clock and toy collector. In the inset at top right, he plays for Ruth to demonstrate his newest acquisition.

The imposing marble soda fountain at one end of the studio (*near right*) was bought two years ago in New York when Ruth saw an ad in the paper that the Marbledale Drug Store was going out of business. "It cost us more to move it to New Milford than it did to buy it."

"Someday we'll have it all hooked up and working properly," says Skitch. The bar stools? Ruth bought them about 17 years ago when she and Skitch were married. "I saw them on 19th Street in New York and knew I would use them one day."

In their master bedroom (*above*), [illegible] is lacquered white. [illegible] (*top center*) is in an alcove just outside the bedroom so she can look out through the tree-tops at the rolling countryside she loves.



COUNTRY CHIC IS...

A NOSTALGIC BACK-TO-THE-GRASS ROOTS MOVEMENT, A NEW EVALUATION OF THE PASTORAL PAST MIXED WITH A MEASURE OF URBANE STYLISHNESS. IT IS CHANGING OUR LIVES AND THE WAY WE ARE LIVING THEM

By MARION GOUGH □ There is abroad all over America a yearning for the aura of a simpler day, a turning toward the symbols of farm and farmhouse, meadow and woods, ranch and range. Everywhere people are opting for materials, manners and music that suggest the rural past of our ancestors who lived close to the land and, as all harried moderns like to believe, derived from it a placidity and homespun common sense that put the good in the good old days and gave them a reputation for stability.

It's as if we were hoping that the scent of sweet grass and the buzz of the bee would replace the gas fumes and the traffic's boom when we cover the Louis Seize sofa in calico or learn how to make our own bread. Perhaps we're saying now, "Come back, normalcy," when we put the ficus tree into a salt-glazed pickle crock beside the Barcelona chair.

chrome and glass with patchwork ...breuer with basketry

But for whatever reasons we're doing such things, we're doing them. Whether we live in city, suburb or literally in green pastures, we're bringing the old-time country back into the mainstream, mixing the erstwhile quaint and corny with the present-day sophisticated. We seem to be examining our grass roots past and finding it good, but we're doing it without turning our backs on the best of the present. It's chrome and glass with patchwork, acrylic with Eastlake, bentwood with Rauschenberg, Breuer with basketry. Put it all together and you have "Country Chic," House Beautiful's term for this non-hayseed, back-to-nature movement. It's an attitude rather than a style, influencing the look of things, as the rooms throughout this issue show, but also influencing our point of view toward living. It suggests a simpler, more natural approach—life with its complicated plastic wrappers off—and it's affecting what we eat, how we entertain, how we're entertained. In itself, it's a re-evaluation of the past, an exercise that forces us to see our present values in a new light.

MAKING THE FICUS TREE INTO A SALT-GLAZED PICKLE CROCK NEXT TO THE BARCELONA CHAIR

The signs are everywhere that we are regarding the rustic with unprecedented relish. Clearly being reassessed: the naive, honest beauty of handcrafts born of necessity and native know-how. Definitely acclaimed with new respect: objects we used to patronize and relegate to the attic. And if you doubt this, try bidding on a country clock, a weathervane, a Shaker chair. Never have there been higher priorities on denim, calico, blue jeans, gingham, Paisley shawls and afghans. The bandannas that used to wrap a farmhand's neck, the cowpoke's enameled tin mugs, great-grandma's ironstone soup tureens have, so to speak, come into the parlor. The search is on for old quilts, and as the supply of originals grows short, we're learning how to stitch our own "Double Wedding Rings" and "Log Cabins." Crochet hooks and knitting needles are busy. So is sandpaper, scraping down the farmhouse chairs and dressers triumphantly found in auctions, flea markets, country fairs—and if proof were needed that this back-to-the-good-earth movement is decidedly with us, you will find that furniture manufacturers are giving their newest furniture a country look, stressing the simple, straight-lined, natural-colored wood pieces that grew up on past-century farms.

Whatever came from "down home" is given a second look—milk pails, churns, candle molds—and there is a new and avid coterie of collectors on a continual scrounge for heftier farm equipment like ploughs, reapers and harnesses. Country-town graphics—circus billboards, adver-

A RECURRING DREAM OF ARCADY

tising posters, the gilded, plumply lettered store signs—are decorating city walls. Folk art, from hair-embroidered mourning pictures to those primitive paintings that make babies look like stern old men, is bringing fancy prices in fancy auction rooms. And egg baskets, potato baskets, you-name-it baskets and hampers of every size and shape are having a boom, used for everything from plant holders to end tables. Anything wickery goes.

Meanwhile the nation seems to be square-dancing up a storm, do-si-do-ing to the squeak of the fiddle and the twanging banjo, buying up the country music records of Johnny Cash and the Nitty Gritty Dirt Band, washing its face in cucumber soap, demanding organically grown food and whole grains and mountain spring bottled water. We're putting up preserves again and laying down our homemade wine. And, in this land of super-super supermarkets, hardly a town worthy of its name doesn't support a "Country Store" where you can find any rustic-flavored item from a Franklin stove to a licorice whip. Implicit in all this is an atavistic yen for the natural, the homely, the real, which seems to crop up in human kind whenever the "civilized" world gets a little too complex for comfort. The ancient Greeks went through their Daphnis and Chloë phase, Vergil was all for bucolics and Pliny the Elder urged the Romans to go back to the sticks as a cure for their big city ailments, which was exactly what Thoreau and Emerson prescribed in the past century. Very human it is, this recurring dream of Arcady, and romantic enough—because nostalgia is laced with romance—to encourage fads. It had Elizabethans dressing up like nymphs and shepherdesses, and we all know about Marie Antoinette's milkmaid act.

a realization that the pastoral has more going for it than the moo of a cow

Our 20th-century rustification is something else again. It can hardly be called a fad, for it has been growing for 20 years or more, since city folk in great numbers began to seek out weekend houses in the peace and quiet of the country. They were the pioneers of this rural rediscovery, remodeling barns and silos and schoolhouses. And if many went back to the soil in the Mercedes Benz and outraged local Grange members with their swimming pools and uppity city ways, many, many more took the trouble to understand country ways and discovered that the pastoral had more going for it than the moo of a cow. They brought the message back to their fellow urbanites, who, in turn, went to the country to see for themselves, carting back, besides fresh vegetables, everything from kerosene lamps to old barn siding to bring a breath of the boondocks into city apartments.

A WAY OF SAYING, 'COME BACK, NORMALCY'

MIXING THE ERSTWHILE QUAINT WITH THE PRESENT DAY SOPHISTICATED

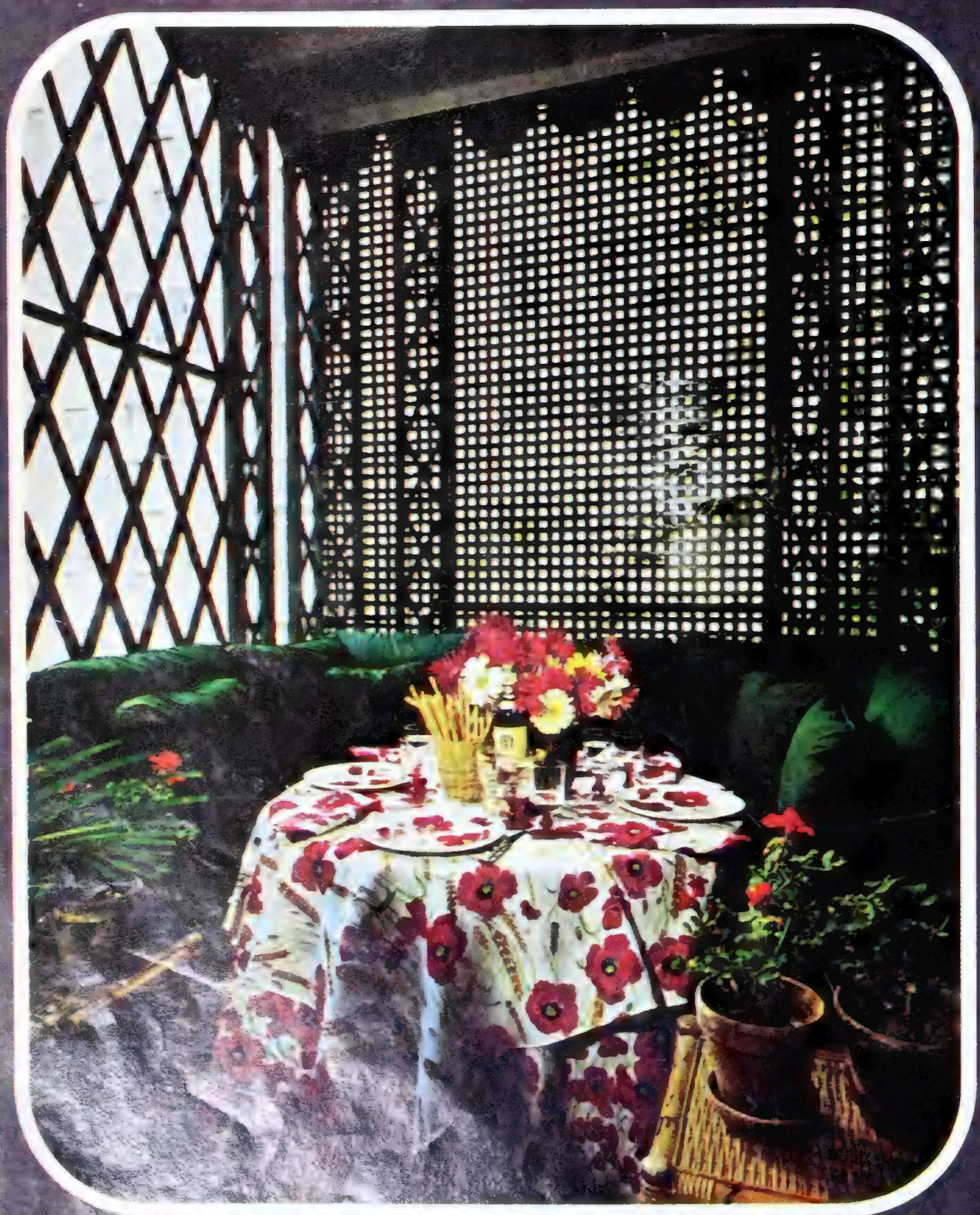
Meanwhile, those weekend houses were becoming second homes and retirement houses, given citified amenities (no one wants to live like a 19th-century farmer) and outfitted with favorite urbane possessions gradually brought out from the city by their owners to live side by side with the rockers and quilts and japanned tea bins picked up at country sales. City tastes have gone to the country, too. In the shops of many country towns, you can now find more distinctive clothing, more imaginative gifts and housewares and a better stock of your favorite Pâté de Foie Gras and Pouilly Fuissé than you can in most city stores. The "rube" syndrome is a thing of the past.

So there you have it—rus in urbe—and vice versa, the backdrop to our current country-consciousness, and surely the clue to the cross-pollination that is the essence of Country Chic. We have, as they say in the popular song, just started to brush the city out of our golden hair. And we all better remember that although you can take the boy out of the country, you can't take the country out of the boy.

THE NAIVE, HONEST BEAUTY OF HANDCRAFTS

COUNTRY CHIC

DIFFICULT TO DESCRIBE, EASY TO SENSE



A city roof that's this enclosed porch [illegible] a sublime natural charm: a lovely escape of fresh air and greenery—not of [illegible] forest food—but on a rooftop [illegible] heart of midtown Manhattan. [illegible] Albert Capraro and Carmine [illegible], both of them fashion designers, decorated the deck themselves with [illegible] banquettes for dining and screened it in latticing for consummate privacy.

Replete with sun, splashed with garden colors, this living room *(right)* in a French Normandy house in California is home for a widely traveled young couple with children. Interior Designer Robert Hutchinson remodeled and decorated this formerly dark, enclosed room by installing floor-to-ceiling French doors, opening the cheerful living room to the spacious country lawns and casual gardens outside.

LEFT, BILL HELMS; RIGHT, MAX ECKERT







COUNTRY CHIC

The intimacy of country living demands that space be used to its best advantage, modified if necessary but always maintaining that definitive pastoral charm. Example: the master bedroom in the New Jersey home of Mr. and Mrs. Howard Rundquist *(top left)*. It was once a space above the kitchen, just adjacent to the main body of the house, with its own stairway that led to the service area below. The Rundquists, ardent collectors of Americana, remodeled the area keeping the true structure —including an essential horizontal beam near the entrance. Among the charms found in this mostly diagonal room, an ingenious use of a striped wallpaper on one wall *(inset)*. The dining area in Designer André Fiber's L-shaped kitchen possesses that certain insouciance that seems so characteristic of a continental country look *(below left)*. The table is a long board, the chairs painted Provincial in style. Runners are of the heavy fabric that curtains the windows and blue-and-white Delftware plates pick up the blue hue of the runners. *Très charmant*. Luncheon (or any repast) is a sunny, warm affair in the Brentwood, Calif., kitchen/dining room of Mr. and Mrs. Walter Uhrman *(right)*. The designers, Rowen & Mentzer, combined two distinct country patterns for walls and ceiling, duplicating the geometric on the chairs. Baskets hanging above the hutch are family heirlooms.

ABOVE LEFT, BILL HELMER; BELOW LEFT, FELICIANO; RIGHT, GEORGE R. SZANIK



COUNTRY CHIC







PHOTOGRAPHS; ABOVE LEFT, D. PHILIP ROEDEL; BELOW LEFT, FELICIANO; RIGHT, BILL HELMS; FOR DETAILS, SEE PRODUCT INFORMATION

Fashion designers Albert Capraro and Carmine Porcelli of Oscar de la Renta capture the amiability of Country Chic in Capraro's bedroom (above). The key to the non-urban casualness is the brass bed, which always signifies nostalgia. The quality of the past is further revealed with a commingling of pieces: an Oriental chest, a French writing table at the foot of the bed with French bergère, a Persian carpet, a romantic fabric coordinating walls and bed. Elegant, all



Brown and white together have a sweet and molten quality (homemade, old-fashioned fudge?). When used in many combinations, the duet transforms the small dining area of a remodeled Long Island farmhouse in Southampton, N.Y., into a charming setting *(top left)*. Decorator Dick Ridge of Ridge Hill Interior Design covered the window with tall café curtains; there's a flow of movement from curtains to the snappy, enormously overscaled tiles and patchwork tablecloth.

A perfection of the country look does not have to represent stark simplicity . . . it's also high sophistication. An exceptional bathroom is what one couple with eclectic taste asked for and this retreat just off of their master bedroom is what Designer Clifford H. Stanton provided *(left)*. The washbasin, set into an old walnut stand, gives the room a definitive elegance. The walls, in turn-of-the-century coloring, are Chinese-inspired in design, the pastels repeated in the tie-back curtains.

BIG HARVEST

SMALL SPACE

By ELVIN McDONALD □ One day last September, House Beautiful Food Editor Helen McCully and I re-discovered the all-but-forgotten taste of honest-to-goodness fresh vegetables, picked that very morning by Mrs. David Burpee from her personal garden at Burpee's Fordhook Farms. With some of the country's best greengrocers in walking distance of where Helen and I both live in Manhattan, we thought we had been eating pretty well. Yet, on the drive to Pennsylvania, we both confessed to hoping that something special would happen at the table of Lois Burpee. And most assuredly, it did. One bite of the Romano broad beans and I was transported back to my mother's table in Oklahoma, where we had just-picked vegetables. Helen's trip back to childhood began before we got to the table. "When Mrs. Burpee washed off the vegetables right in the garden, I thought of my own mother and Nova Scotia."

Well, it was a day of reawakenings and our jaded palates will never again be quite the same. Besides the Romanos, we had Tenderpod and Burpee Golden beans—each with its own delicate, distinctive taste. "I boil them in lightly salted water until the raw taste disappears, then drain and put them back to steam off any excess moisture. A little butter, a sprinkle of salt and they're ready for the table," says Mrs. Burpee. Then we had corn pudding, broiled zucchini and a salad of Oak Leaf and Green Ice lettuce ("these two stay mild in summer heat") with Delicious tomatoes. For dessert, there were home-grown blueberries on homemade raspberry sherbet. "Never refrigerate blueberries. Chilling turns them sour. At room temperature they have the sweetness you remember when you went a'berrying as a child." With that finish to a glorious meal on the terrace, shaded by 200-year-old linden trees, Mrs. Burpee and Helen went off to the kitchen to talk recipes and cooking *(see the next page)*.

David Burpee and I moved over to big old rocking chairs and, with a view across fields of flowers, talked about how to grow vegetables in today's gardens, especially in small spaces. "Concentrate all your energies on what you have space for, and forget what you can't grow," he advises. "I never cease to be amazed at the amount of season-long harvest possible from one small piece of ground. Disease comes only when a garden is overcrowded. Plants need free-circulating fresh air the same as they require well-drained, reasonably fertile soil and irrigation when there isn't enough rain. No one sits two guests at one dinner plate, yet this mistake is made over and over again with plants. That's why it's so important to thin vegetables to the distance recommended on the seed packet." Mrs. Burpee's own vegetable garden is not exactly in cramped quarters, but in a small fraction of an acre, she manages to produce all they can eat fresh and freezes plenty for the winter. Her patch of ground is on a slight incline toward the south in full sun. After mechanical tilling in early spring, she drills furrows with a firefly ("an old-fashioned tool that Sears still sells"). A light dusting of 5-10-10 fertilizer is made in the bottom of each furrow, then stirred up with a fork or trowel. The furrow is refilled with enough soil to make the correct depth for each kind of seed. This procedure places the fertilizer just under (but not touching) the seeds. Later, at the time (*Continued on page 114*)



MICHEL ALEXIS-TCHEREVKOFF

There's a vegetable to fit every taste, to grow in any space. At right, top to bottom, left to right: Burgundy red onion, Early Paris artichoke, Gold Nugget squash, Big Max pumpkin, New Hampshire Midget watermelon, cream-striped eggplant, red cabbage, Butternut squash, Basket Pak tomatoes and Sweet Cherry peppers for pickling.





BORN WITH A GREEN THUMB, SHE MARRIED A BURPEE

By HELEN McCULLY □ Fate, that sly minx, played a delicious trick on Lois Torrance when she steered her away from medicine to botany, which took her to Burpee's, the seed company, as a technical correspondent. In due course, she met David Burpee, son of the founder, at a flower show (he's hung up on flowers, she on vegetables) and as fate would have it, they married and have lived happily "ever after." Born in Palestine, daughter of a Scottish medical missionary, Mrs. Burpee still looks back nostalgically to Arab food and sometimes tries to duplicate such dishes as stuffed grape leaves, lentils with onions and Kibby (that incredible mixture of ground lamb and burgul). She remembers, too, how their Scottish tastebuds thirsted for fresh greens, which their laundress attempted to assauge by bringing them weeds to eat. Sometimes even today in early spring, she herself "plays Arab," picking dock, chard and mallow leaves growing in a compost heap in her garden. As a child, she had a consuming interest in flavors and her enormous curiosity about vegetables was undoubtedly stimulated by the desert's lack of vegetation. After the death of her father, the family crossed the Atlantic, settling in Norfolk, Conn., with her maternal grandparents. There, for the first time, she felt the excitement of watching a garden grow—"everything grew so fast and so green." It was then, undoubtedly, that she first sensed that gardening was her natural *métier*. But it was a visit to Nantucket Island, where she saw pine trees dying from a blight, that persuaded her she wanted to be a plant doctor rather than a medical doctor. So, at Wellesley, she majored in botany. Her first foray into the kitchen was a disaster. Although she hung around the doorway constantly, she was inhibited or prohibited from entering by her older sisters. Luckily, all the family was away at one time. She jumped at the chance to bake a sponge cake "to surprise them." She did! She tripled the recipe. Inevitably, the batter rose to such heights it ran all over the oven and sarcasm ran all around the kitchen. Lois Burpee has come a long way since then. A thrifty perfectionist (to her husband's amusement), she

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MRS. BURPEE'S MENU

Golden Beet Pickle Salad*

Fillets of Sole Véronique*

Tenderpod or Romano Green Beans

Carrots and Celery in Butter

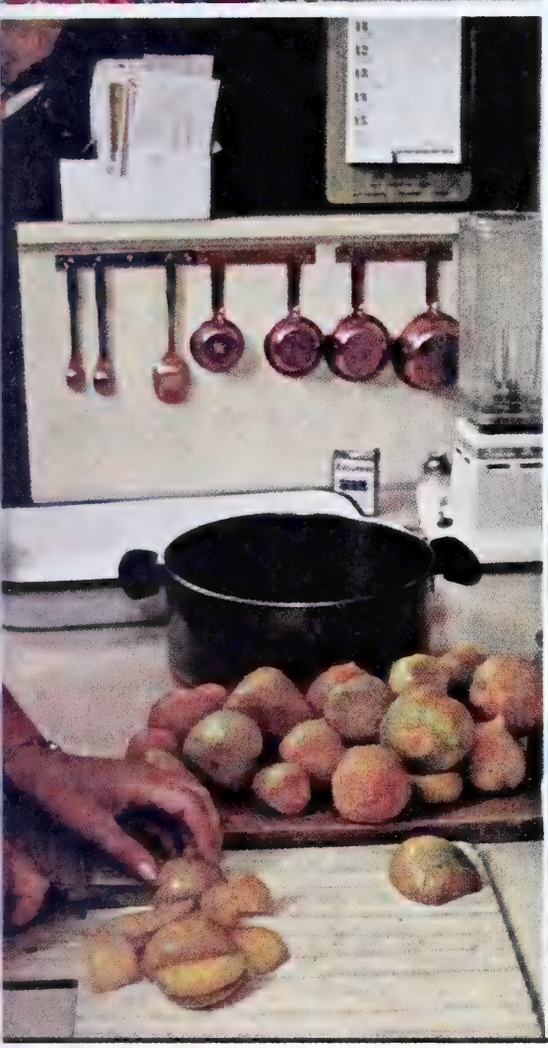
Blueberry Crumb Pudding*

Coffee





Top row: *On her way from garden to kitchen, Mrs. Burpee, ever the practical one, hoses down her vegetables. In the kitchen, she uses the dull edge of a knife to scrape the corn from the cobs to make her Fordhook Corn Pudding, an original Lois Burpee recipe as delicious as it looks in this wicker-held container* (center photograph). Center row, left to right: *Mrs. Burpee prepares the beets for her Golden Beet Pickle, then, once the cooking is done, strains the pickle brine into a jar. Her Fillets of Sole Véronique, baked in foil, is framed here by a pot of herbs and pickled beets.* Lower right: *With her husband at the head of the table, Mrs. Burpee serves the Fillets of Sole Véronique to their friends, the La Torres, (he is a Burpee executive) and the La Torres' golden little daughters, Pamela and Valerie.*









plants and maintains her own vegetable garden, which, she confesses, is influenced by her husband's likes and dislikes. What he likes and, therefore, she raises: Illini Xtra-sweet corn, the sweetest corn, several varieties of green beans (Romano, Tenderpod, Burpee Golden and Burpee Pole Limas), four kinds of lettuce (Green Ice, Oak Leaf, Salad Bowl and Fordhook), carrots, red beets (old-fashioned Lutz, whose leaves are best for cooking) and new Burpee Golden, Italian green-sprouting broccoli, all the squashes (except Hubbard), onions, oyster plant, kohlrabi, endive, parsnips, collards, eggplant, Burpless Hybrid cucumbers, celery and its French running mate, celeriac, and, of course, tomatoes and herbs. She puts up her own jellies, jams and pickles and, like any good gardener who's also a good cook, she is a veritable gold mine of homely aphorisms. To wit: "Brussels sprouts are at their best after they've been touched with frost; keep things on hand so you can produce on the spur of the moment; be a quick cleaner-upper by working on newspapers; save the paper your butter comes wrapped in and use it to butter pans and dishes; beat egg whites before you beat the yolks to save washing the beater; freeze fruits and vegetables the day they are picked—and never freeze wilted ones; pickles, like wine, should be allowed to mellow; Siamese cats love corn cobs." *(Recipes begin on page 117)*



EUGENE COOK

those impudent little wines... THEY'RE THE COUNTRY CLASSICS TO MAKE YOUR OWN

Anyone with a good book for guidance and an expansive pocketbook for providance can serve the right prestigious bottle of wine. But that same fresh country-air approach to living expressed in other pages of this issue has also brought a new attitude about wine. It's a more sophisticated approach to the place of wine, an increased awareness of the joy of sharing any wine—jug wine or great wine, lesser-known examples from the recognized regions, new-to-us labels from other areas—with family and friends. It's savoring the little wines for their worth just as their makers do. To help us explore some of these new worlds of wine, Alexis Bespaloff, author of *The Signet Book of Wine* and the new *Alexis Bespaloff's Guide to Inexpensive Wines* (Simon and Schuster), has divided the most widely available kinds of wine into several broad type categories. Just find the familiar name in each grouping, then try out your new country classic with the kind of food recommended for the wines you do know.

By ALEXIS BESPALOFF □

Wine-drinking Americans have a wider choice of red, white and rosé wines than the citizens of any other nation, yet so many of us are satisfied to stick to only a few popular wines. But many of these familiar wines have increased in price so dramatically in the past few years that, like it or not, we are all forced to look around a bit more for wines we can enjoy at prices we can afford to pay. No wine is exactly like any other wine. One of the great pleasures of wine—and the aspect that so many wine buffs find a source of endless fascination—is precisely the differences that exist among the wines of the world. Nevertheless, it may be useful to try to group the world's wines in a few general categories, if only as a way to deal with the diversity of choice available. The wines listed below come from 16 different countries and more than 50 wine regions. No store will have all of these wines, of course, but even a small shop will have a representative selection—enough to get you started on a bottle-by-bottle tour of the world's vineyards. Any grouping such as this must necessarily be arbitrary, all the more so as the individual wines from certain regions can vary a great deal in style. Some Beaujolais, for example, are light, fruity and delicate; others are rich and full-bodied. Some California Chenin Blanc are semisweet; others are completely dry. But this list will provide some general guidelines that may help you in sorting through the dozens of bottles on a retailer's shelf.

Red Wines

Fresh, fruity, light-bodied—The classic young wine with a delightful grapey aroma is Beaujolais, but there are some other wines as well that are characterized more by youth and charm than by depth of character and ability to age well: Beaujolais, Beaujolais Brouilly, Fleurie from some Burgundy; Valdepeñas and the wine of Catalonia from Spain; Barbera and Freisa from the Piedmont region; Gamay, Gamay Beaujolais, and Zinfandel from California; Valpolicella and Bardolino from northern Italy; Dôle from Switzerland; and wines from the village of Rust in Austria.

Dry, claret-style wines—Bordeaux is the prototype of dry red wines, those with a slight astringency and a brisk taste. The classic grapes of Bordeaux—Cabernet Sauvignon, Merlot and Malbec—are also grown in many other wine regions and produce wines similar in style. In addition, there are wines from other grapes that are vinified to bring out their tannic quality. The dry reds: Bordeaux Rouge, Médoc, St. Emilion; Rioja and older Rioja Reservas from Spain; Chianti and Chianti Classico (many examples fall into this category, especially those marketed in Bordeaux bottles; some of the less expensive brands sold in straw-covered *fiaschi* are lighter and fruitier). California Cabernet Sauvignon: Cabernet Sauvignon wines from Chile, Yugoslavia, Bulgaria and Israel; Merlot from Ticino in Switzerland; Malbeck and Cabernet from Argentina; Egri Bikaver from Hungary; Chinon and Bourgueil from the Loire Valley; Greek wines.

Full bodied red wines—The wines of Burgundy, such as Nuits-St. Georges, Pommard and Gevrey-Chambertin, are the classic examples of rich wines with a marked vinosity. No other wines are exactly like them, since even those made elsewhere from the same grape, the Pinot Noir, generally lack the body and style of French Burgundy. There are a great many mouth-filling wines to be found, however: Morgon and Moulin-à-Vent from the Beaujolais region; Châteauneuf-du-Pape, Côtes-du-Rhône, Côte Rotie and Hermitage from the Rhône Valley; Corbières, Fitou, and Minervois from southern France; Dão from central Portugal; Barolo and Gattinara from northern Italy; California Pinot Noir, Barbera, Petite Sirah; inexpensive California Burgundies, which tend to be round and full-bodied.

Semisweet red wines—Most red wines are completely dry or nearly so, but there are some New York State wines that are rather mellow in taste, as is the increasingly popular Lambrusco from Italy.

White Wines

Light, dry white—These are wines whose greatest virtue is a crisp, refreshing quality. Muscadet from the Loire; Sylvaner and Riesling from Alsace; Verdicchio, Soave, Frascati and the Castelli Romani wines from Italy; Rioja from Spain; Neuchâtel, Fendant, Aigle, Yvorne from Switzerland; Aligoté from Burgundy; California Chablis and Riesling.

Full-flavored dry white—These wines cover a wide range of taste, but they have in common a big flavor, compared to the more delicate wines listed above: Bordeaux Blanc, Entre Deux Mers, and Graves from the Bordeaux region; Bourgogne Blanc, Chablis, Pouilly-Fuissé, Mâcon, Meursault and Chassagne-Montrachet from Burgundy; Retsina from Greece, along with nonresinated wines that also have a great deal of flavor: Sancerre and Pouilly-Fumé from the Loire; California Chardonnay, Pinot Blanc, Dry Sauvignon Blanc and Dry Semillon.

Semisweet white—The flowery wines of the Rhine and Moselle are a good example of this category, as well as certain examples of Graves from Bordeaux. Many of the wines listed below, such as Orvieto or Vouvray, can be made either dry or semisweet, but the latter examples tend to be more successful and appealing: Graves from Bordeaux; Orvieto (*Continued on page 173*)

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VEGETABLES

Continued from page 108

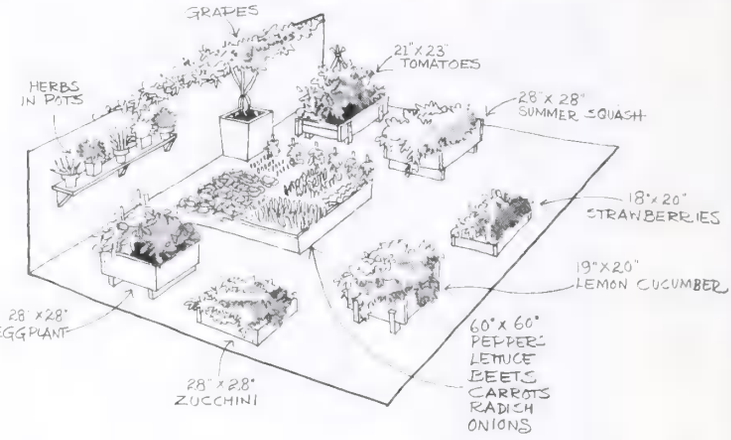
the first blossoms appear, Mrs. Burpee side-dresses with another sprinkling of 5-10-10 and scratches it into the soil's surface. Given this kind of attention, crops like broccoli, sweet peppers, corn and pole beans bear well for a long time.

In mid-afternoon, Mrs. Burpee and Helen join us on the terrace to continue our talk.

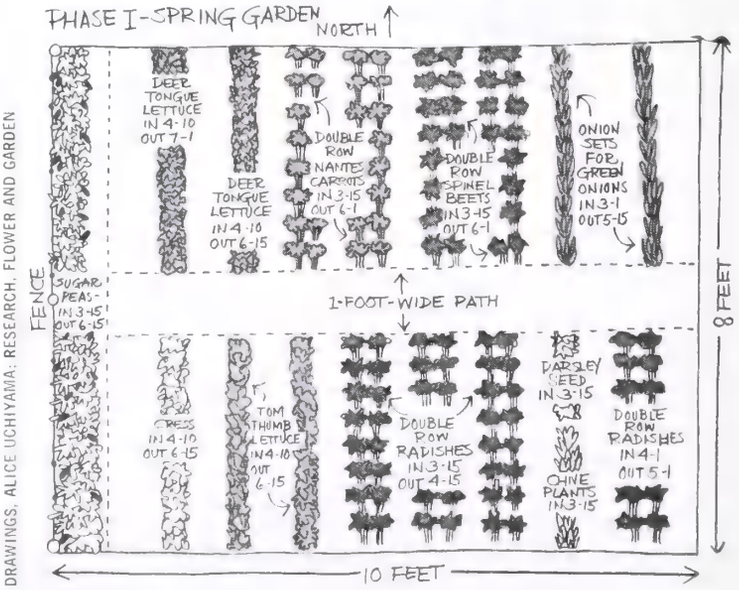
How about weeding and cultivating? "I find a lot of people make the mistake of scratching too close to the plant stems. I never get closer than three inches. That way all those vital feeder roots are not disturbed."

Does Mrs. Burpee use a pesticide? "I use rotenone. Unless you dust broccoli, a little green worm gets on the young heart growth and eats it right out. When the silk first appears on the corn, I dust it also with rotenone. Make holes in the bottom of a tin can, fill it with the rotenone, then go around shaking this homemade duster over the silks. Rotenone will also stop the bean beetles."

Remembering the way the squash bugs used to descend overnight like the plague on my mother's garden, I ask what to do about them. "You can dust with rotenone, but this year I have had good luck controlling them just by spreading a mulch of heavy aluminum foil on the soil underneath zucchini and other squash." And what about all of those marigolds mixed among their vegetables? "I alternate the rows of marigolds to scare away the nematodes,

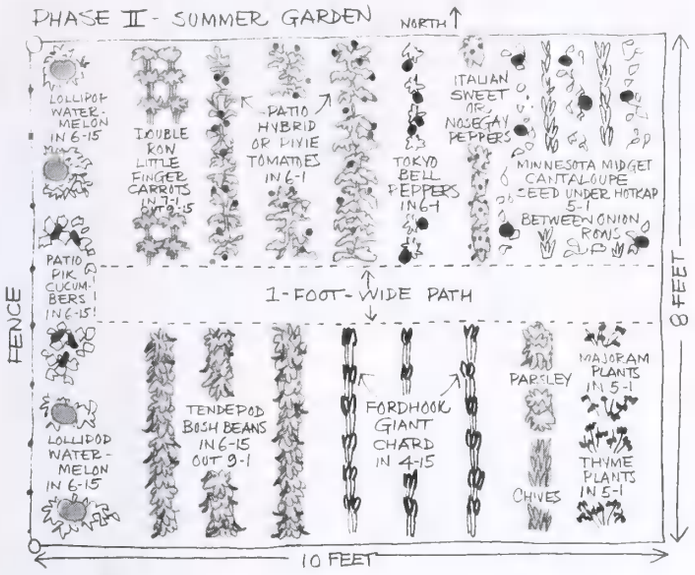


Vegetables on a patio, rooftop or high-rise terrace: Redwood boxes give growing space for vegetables, strawberries and grapes. A selection of favorite herbs grows in clay pots on the shelf. Plan is adapted from an excellent new book, All About Vegetables, *published by Ortho and available wherever garden supplies are sold.*

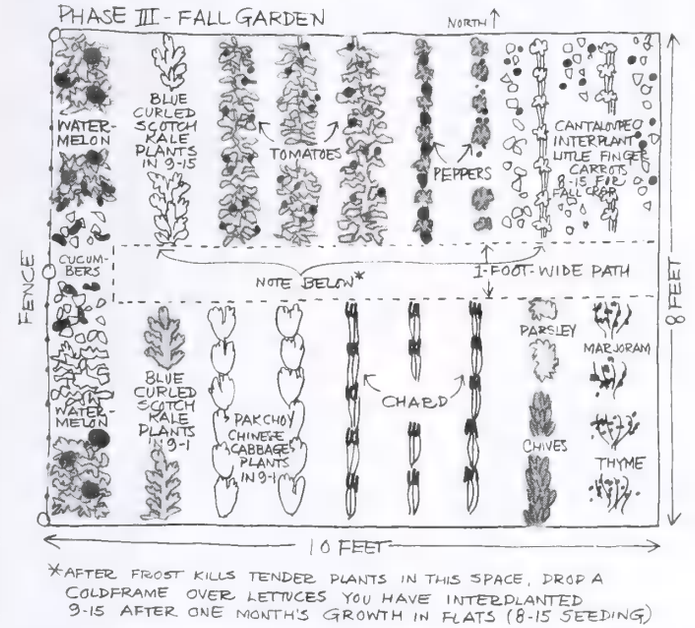


DRAWINGS, ALICE UCHIYAMA; RESEARCH, FLOWER AND GARDEN

Depending on your available space and interests, you can copy or adapt this little kitchen garden that measures all of 8 by 10 feet. The designers, Grant and Holly Gilmore, have used new varieties of midget vegetables in a mini-nursery system combined with succession planting, interplanting, high fertility, one inch of water a week.



The Gilmores' garden in summer and fall takes advantage of mini-nursery technique. For example, parsley, tomatoes, peppers, kale and Chinese cabbage can be brought to planting-out size in flats kept elsewhere (either in the garden or purchased at a nursery). This keeps actual garden space working hard. When you remove one crop and replace it with another, you are practicing succession planting. When you plant vegetables of different maturity times in the same row, you are interplanting. Study the plans to see how the two practices increase productivity.



*AFTER FROST KILLS TENDER PLANTS IN THIS SPACE, DROP A COLDFRAME OVER LETTUCES YOU HAVE INTERPLANTED 9-15 AFTER ONE MONTH'S GROWTH IN FLATS (8-15 SEEDING)

DRAWINGS: ALICE UCHIYAMA: RESEARCH, FLOWER AND GARDEN

those nasty microscopic worms that can do monstrous damage to beets, carrots, other root crops—and also broccoli."

Besides the ideas sketched for growing a maximum vegetable crop in small space, Mrs. Burpee suggests, "Let squash, cucumbers and melons climb on a fence. If you're growing any of the Japanese cukes, Burpless for example, the fruits are much better if the plants can climb. Again, remember the necessity for free air circulation." To get the most out of a given piece of ground, she recommends succession plantings of lettuce and beans. (This idea is more fully explained in the three garden plans shown.)

"When you pick your vegetables, don't leave them in the sun. Put each batch in a shady place while you pick the rest. Let tomatoes ripen on the vine. They lose two-thirds of the vitamins if ripened off the vine. Some gardeners who have staked tomatoes break off some of the leaves so the sun ripens the fruit faster. Unfortunately, these tomatoes will not be nearly as sweet as those left to ripen in the natural shade provided by their leaves. Broccoli is also far superior when it is taken straight from the garden to the

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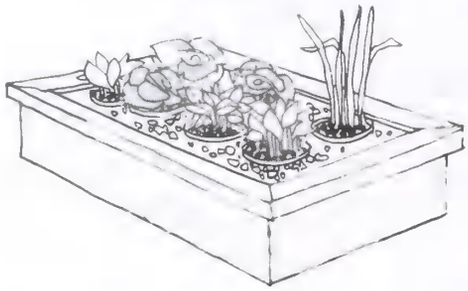
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VEGETABLES

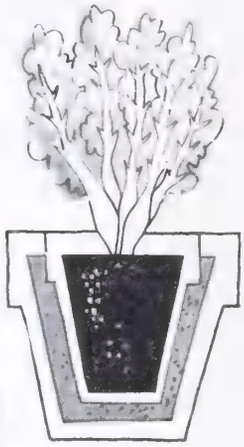
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boiling pot. Its cooking time can be cut in half. The same rule is almost equally applicable to sweet corn and asparagus. Pick string beans when they snap—that's why they're called snap. If they bend, it's too late."

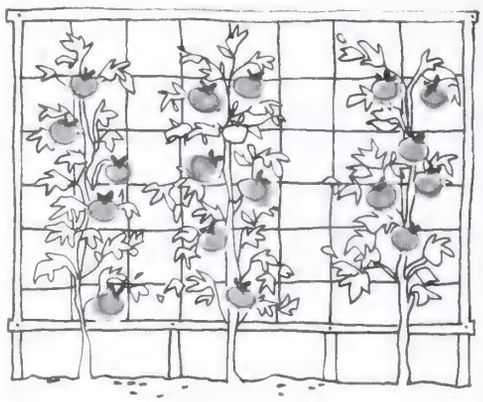
Having seen a row of beautiful Swiss chard in Mrs. Burpee's garden, I asked about its use. "One reason I like chard so much is that it never needs any dusting with rotenone. In the kitchen, I take the crisp leaves off the stem and pour boiling water over them, then mix with a can of heated, undiluted cream of mushroom soup. If you leave the stems on, leaves will be overcooked by the time the stem is tender. Cook chard stems separately, serve with Hollandaise sauce." P.S. No, I did not see that $10,000 pure white marigold, but there are some beautiful near-misses. ■



Redwood planter box (above) holds a succession of different vegetables or herbs. Damp peat moss or bark chips around pots keeps roots evenly moist.



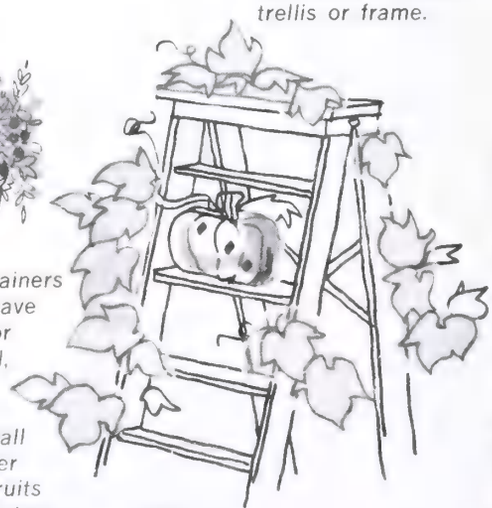
Pots of vegetables and herbs outdoors get too hot for healthy root growth. Use pot-in-pot technique (above) with moist moss between to keep the roots cool.



To save space and to grow clean crops, train tomatoes (left), cucumbers, pole beans, espalier-fashion on a fence, trellis or frame.

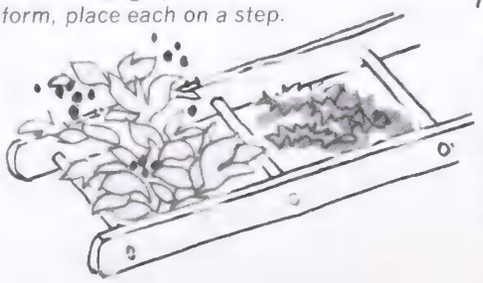


Pottery hanging containers look great (above), save ground space. Use for cherry tomatoes, basil, hot peppers, thyme.



To grow pumpkins, melons, squash in small space, place stepladder over vine (right). As fruits form, place each on a step.

DRAWINGS, ALICE UCHIYAMA; RESEARCH, ORTHO



Quick way to organize an herb and salad garden: Lay an ordinary ladder on soil you have prepared in advance. Defined planting pockets help keep neat look and give design interest.

FOOD

Continued from page 111

TIPS FROM MRS. BURPEE ON THE PREPARATION OF VEGETABLES

Never allow vegetables to wilt because it tends to toughen them. Clearly, Mrs. Burpee means vegetables garnered from your own garden.

In cooking green vegetables, add just enough boiling water to cover and a little salt. *Never cover with a lid.*

Taste leaf vegetables (spinach, for example) after they have cooked five minutes. If raw taste has disappeared, dump into a colander and shake to drain thoroughly. Season to taste and serve at once.

Don't let cooked peas and limas dry out. Once they're cooked, drain through a colander, then place colander over steaming water if they are not to be used immediately.

Never leave vegetables sitting in cooking water. Drain and reheat quickly in butter or boiling water.

Add "a little you" to commercial cream soups with leftover vegetables.

HOW MRS. BURPEE USES HERBS WITH VEGETABLES

To add a fillip to vegetables, Mrs. Burpee suggests you use herbs now and then, and she further suggests that you use them with a judicious hand. As she points out, fresh herbs are better if they are available but you can, obviously, use dried—remembering that dried are three times as strong as fresh.

With beets, she likes dill or bay leaves; with green beans, summer savory; with carrots, parsley or celery leaves; with tomatoes, basil, oregano, marjoram or summer savory; with eggplant, summer savory plus a touch of lemon, and with Chinese cabbage, parsley, chives or summer savory.

Golden Beet Pickle Salad

Mrs. Burpee takes young fresh lettuce, such as Romaine, the heart of a stalk of celery with its leaves (cut up, of course) and combines them with some of her Golden Beet Pickle (see *page 118*), dressing it lightly with some of the pickle brine. A refreshing approach to salad.

Fillets of Sole Veronique

The original recipe called for white grapes, but at her husband's suggestion, Mrs. Burpee substituted golden raisins for the grapes—with great success.

1 pound fillets of sole, thawed if frozen
5 tablespoons butter
⅓ cup golden raisins
1 small yellow onion, peeled and sliced wafer-thin
½ cup dry white wine
½ teaspoon salt
Freshly ground white pepper
½ teaspoon salad herbs*
2 tablespoons flour
½ cup cream, about
2 to 3 cups freshly cooked, hot mashed potatoes, well seasoned
¼ cup grated Parmesan

Arrange double-duty foil large enough to encompass the fillets on a shallow pan. Coat with *1 tablespoon of the butter*. Place fillets on top and scatter raisins and onion over the fillets. Pour over the wine. Dot with *1 tablespoon of the butter* and sprinkle with salt, pepper and herbs. Seal with the foil; bake in a preheated 400° oven 20 minutes.

While the fish bakes, make a *beurre manié*. Melt the remaining butter in a small saucepan. Stir in the flour until smooth. Cook, stirring constantly, three to four minutes or until the mixture froths. Do not brown.

Take the fish from the oven. Open one end of the foil and with care pour the juices into the *beurre manié*. Beat the cream in with a wire whisk. You should have two cups of liquid. If not, add more cream. Place back over medium heat and cook, whipping constantly, until the sauce has thickened lightly. Set aside for the moment.

Lift foil with the fish fillets to a heat-proof platter. Spread the foil to fit the shape of the platter and crimp the edge to make it look attractive. Spoon the mashed potatoes around the fish and coat the fish with the sauce. Sprinkle the grated cheese over the potatoes and brown lightly under the broiler. Serves about four.

Note: The fish is never taken from the foil and should be kept covered while making sauce.

*Made by firms including: Ehlers, McCormick, RT French.

Blueberry Crumb Pudding

1 cup zwieback crumbs (about 8 to 10 slices)



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¼ cup sugar
½ teaspoon cinnamon
3 tablespoons butter, melted
2 cups blueberries*
½ teaspoon grated lemon rind
½ cup raspberry juice or any juice from canned fruit (not syrup)
Whipped cream or vanilla ice cream

Combine the crumbs, sugar and cinnamon. Mix in butter thoroughly. Place *1 cup of the blueberries* in a one-quart buttered casserole. Cover with half the crumb mixture. Add remaining blueberries and top with the remaining crumbs. Mix the lemon rind with the fruit juice and add to the dish. Press down with a spoon. Bake in a preheated 350° oven for 30 minutes. Serve at room temperature with whipped cream or hot with ice cream. Serves four to five.

*If frozen berries are used, add a little extra sugar. Do not thaw the berries but, rather, cook the pudding another 15 minutes, or a total of 45 minutes.

Celeriac Vinaigrette

Wash the celeriac, then drop into enough boiling water to cover and boil until tender when pierced with the point of a paring knife—from 10 to 20 minutes, depending on size. Plunge immediately into cold water to cool and stop the cooking. Peel off the skin. Cut into fairly small dice and place in a bowl. Add a few thin slices of green onion bulbs, some chopped parsley and some shopped fresh mint. Dress lightly with Sauce Vinaigrette (salt, pepper, vinegar and oil). Present on lettuce leaves.

Golden Beets

As with all beets, you leave about an inch or so of the stem on the roots while the beets are cooking to prevent their "bleeding." Wash, place in a large pot, cover with boiling water and add a good pinch of salt. Bring to a boil, reduce heat somewhat, cover and cook for about 30 minutes or until the beets are tender when pierced with the point of a sharp paring knife. If water boils away, add more, so that beets are covered throughout the entire cooking period. Drain, peel, slice and dress with butter and a sprinkling of salt and chopped parsley.

Golden Beet Pickle

24 beets (about two inches in diameter)
6 to 7 small yellow onions, peeled and sliced thin
Salt
5 cups white vinegar
5 cups white sugar
1½ teaspoons turmeric
2 teaspoons mustard seed
1 teaspoon celery seed

Cut leaves off beets, leaving about 1½ inches on roots. Wash and place in a large kettle. Cover with boiling water and boil until almost tender when pierced with the point of a paring knife —about half an hour. Drain, peel and slice rather thin. Layer into the kettle alternately with onions, salting lightly.

Combine all remaining ingredients in a saucepan. Bring to a boil and stir until the sugar has dissolved. Pour over beets and onions. Bring to a boil very slowly. Take off the heat. Pack beets and onions into hot, scalded pint jars. Cover with the pickle brine, leaving ½ inch at top of jar. Seal at once. Makes about five pints.

Note: Any pickle brine left over is excellent for basting ham, lamb or pork.

Golden Beet Salad

2 cups diced cooked Golden Beets
½ pound green beans, cut in one-inch lengths, cooked but still firm to the bite
1 cup diced celery
¼ yellow onion, peeled and chopped
¼ green pepper, peeled, seeded and chopped fine
Young celery leaves, chopped fine (if available)
8 to 10 sprigs parsley, chopped
1 cup Sauce Vinaigrette
Lettuce

Combine all the vegetables and toss in a mixture of vinegar and oil. Season to taste with salt and pepper and arrange on a bed of lettuce.

Fordhook Corn Pudding

4 tablespoons (½ stick) butter
3 cups scraped corn (about 14 medium ears)*
⅓ cup milk*, heated
1 teaspoon salt
Dash of freshly ground white pepper
5 eggs

Butter a two-quart baking dish or soufflé mold and set aside.

After fresh corn is husked, scrape it in this manner: Using the tines of a fork, score the corn by running the tines down the length of each ear. This cuts



the skin. Then, holding the tip of each ear on a platter, scrape it with the back of a table knife. This leaves all the skin on the cob and the meat of the kernel in the platter.

Combine the corn with 1 tablespoon of the butter and the milk, salt and pepper in a medium saucepan. Heat over low heat, stirring constantly until the butter has melted.

Separate 3 of the eggs. Combine the 3 yolks with the remaining 2 whole eggs and beat slightly. Add to the corn mixture. Beat the 3 whites until they hold firm shiny peaks when the beater is held straight up. Add to the corn mixture and fold in with a rubber spatula. Pour into the prepared baking dish and place in a roasting pan. Add enough very hot water to reach to about half the depth of the mold. Bake in a preheated 375° oven for 40 to 45 minutes, or until a knife plunged into the center of the pudding comes out clean (without any batter clinging to it). Serves six.
*Scraped corn should be thick enough to mound slightly; if it seems too thick, add a little milk and 1 teaspoon sugar.

Eggplant and Rice Casserole

Butter
1 young eggplant, unpeeled
½ small yellow onion, peeled and diced
2 ripe tomatoes, peeled and cut into 6 slices
4 fresh basil leaves
Salt
½ cup rice cooked in chicken broth
Cracker crumbs
Grated Parmesan cheese

Butter a 1½-quart baking casserole. Set aside for now.

Slice the eggplant into eight ½-inch slices. Brown lightly on both sides in melted butter. Arrange half the eggplant slices with half the onion on the bottom of the casserole. Place 3 of the tomato slices and 2 of the basil leaves on top. Sprinkle with salt. Spread with half the rice. Repeat the layers. Finish with cracker crumbs, dot with butter and sprinkle with Parmesan cheese. Bake in a preheated 350° oven 30 minutes or until piping hot through. Serves four.

Fordhook Succotash

½ pound fresh green beans
1 cup corn off the cob*
¼ teaspoon salt
1½ tablespoons butter

Snap the ends off the beans and remove any strings. Slice. Cover with boiling water and cook just long enough to remove the raw taste—about eight minutes. Drain thoroughly. Pour into a heavy saucepan, add the corn, salt and butter. Place over medium heat and cook for another five minutes. Serves about three.
*See Corn Pudding, page 118.

Candied Parsnips

Wash 6 to 8 parsnips, then boil in salted water for 30 minutes or until they can be pierced easily with the point of a sharp knife. Peel and slice lengthwise.

Arrange flat in a buttered baking dish and coat with this syrup: Mix ⅓ cup hot water with 1 cup brown sugar, firmly packed, until sugar has dissolved. Then sprinkle lightly with freshly grated nutmeg and cinnamon and dot generously with some butter.

Bake in a preheated 350° oven for 45 minutes, basting from time to time. Serves six.

Sautéed Zucchini

3 tablespoons butter or vegetable oil
½ yellow onion, peeled and chopped fine
1½ teaspoons fresh sweet marjoram or 2 teaspoons fresh dill "feathers," minced
1 pound small zucchini, skin on, sliced thin
½ teaspoon salt

Heat the butter or oil in a large, heavy skillet. Add the onion and brown lightly over a high heat. Mix the minced herb with the zucchini. Add to the skillet and stir-fry for one minute. Cover with a lid (preferably spatter or ventilated). Reduce heat and simmer for five minutes. Sprinkle with salt just before serving. Serves four.

Broiled Zucchini

Allow about one six- to eight-inch zucchini per person. Wash, then drop into enough salted boiling water to cover and simmer for eight minutes. Lift from the water and cut in half lengthwise. Arrange on a broiling pan, cut surface up. Score the tops with a sharp knife and coat lightly with softened butter. Sprinkle with celery salt, then with seasoned breadcrumbs and, finally, grated Parmesan cheese. Dot with butter and place in a preheated boiler for a few minutes or until lightly browned over entire surface. ■



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NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

Are oleomargarine and margarine identical?

Yes. A Frenchman, Mège-Mouriéz, the originator of margarine, called his invention "margarine" because it was largely composed of what he called "margaric acid." Then he added the prefix "oleo," a name for beef fat (from the Latin *oleum*). So until the 1930s, when all-vegetable margarines came on the market, oleomargarine was the fixed name and "oleo" the slang. Today "margarine" is the accepted word everywhere:

Regular margarine is an all-purpose margarine, the most popular and the most economical. Most come packed in one-pound cartons of four quarter-pound sticks. It is used as a table spread, in cooking or baking, for pan frying or broiling.

Soft margarines, soft in texture and consistency, are, therefore, more spreadable and spoonable. Because of their softness, they are packed in half- and quarter-pound tubs. Soft margarines, always vegetable oil products, are all-purpose shortenings for general cooking and baking. The same amount of soft margarine can be substituted for regular. In some recipes (like refrigerator cookies), the softness is a real plus.

Whipped margarines, aerated to increase their volume by 50% or more, are lighter, more spreadable and yield more servings per pound. Each one-pound package contains six sticks instead of the usual four. This type is good as a topping for cooked vegetables, pasta, pancakes and waffles, because it melts faster. Pound for pound, whipped margarine has the same number of calories as regular margarine. However, on a volume basis—that is, stick for stick or spoon for spoon—whipped margarine has about one-third fewer calories. Because of the increased volume, it cannot be substituted in equal amounts in all recipes. As a rule of thumb, if a recipe calls for 1 tablespoon of regular margarine, use 1½ tablespoons of whipped.

Diet margarines are, more precisely, low-fat margarines that differ from all other forms in two respects. One, they contain half the fat and, as a consequence, half the calories of regular margarine; two, because of the reduced fat content, they must, by federal law, be labeled "imitation margarine." They are *not* imitation and the only way in which they differ from federal standards is in the amount of fat. Because of their lower fat content, diet margarines are not recommended for baking. They are excellent table spreads and toppings for cooked foods, as well as in sauces, cake fillings and frosting. For pan frying, they should be measured into a cold pan and heated slowly.

Liquid margarine, relatively new on the market, is always liquid, even when refrigerated. It is used for basting, frying, in sauces, on pancakes, waffles and toast.

Special margarines. We quote here from **The Story of Margarine** by S.F. Riepma (*Public Affairs Press,* $6): "This is a term originating with medical writers to identify margarines made with a higher than usual proportion of polyunsaturated fat. Special margarines usually have a ratio of polyunsaturates to saturates of 1.25 to 1. Such proportions are achieved by utilizing vegetable oils naturally rich in polyunsaturates, especially corn oil and safflower oil, and by emphasizing liquid or less-hardened oils, which are usually higher in polyunsaturated fatty acids." The cost of special margarines is usually higher.

Premium margarines are margarines already covered that combine special features and usually have higher prices.

Other specialized margarines include those that may bear one or more of the described characteristics but are made for a special purpose: unsalted, vegetarian or kosher margarines.

How exactly is margarine made?

In the United States, by federal regulations, margarine must contain not less than 80% fat. The average composition of a U.S. margarine is about 80% fat, about 16½% moisture, about 1½% salt and about 2% of other components such as nonfat (protein) milk solids, color, flavoring, antioxidants and emulsifiers. The oils (or fat) used are primarily soybean oil, corn oil, cottonseed oil and safflower oil, in that order.

How many calories per pound of margarine?

About the same as in a pound of butter, or 3,300 a pound. ■



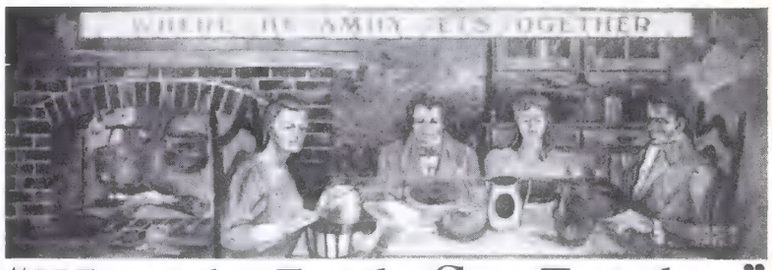
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TRAVEL

Continued from page 42

plus a view of some salvaged treasures). From May until November, it could be game fishing in pursuit of tuna, barracuda, pompano. It always means swimming on unduked-up beaches (no wall-to-wall bodies), picnic excursions to secluded grottoes or top-of-the-ocean hills. You may also take in a cricket match and get the habit of afternoon tea. You don't have to look for ways to go native or search for local color—you're living it, which explains why the Bermudians are so jealous of preserving the character of their own terrain.

Bermudians are generous in opening their doors to visitors—not that every visitor is automatically invited in—but if good luck puts you there during March and April (when the lilies are in flower), house and garden tours sponsored by local garden clubs and charities give you a chance to see how handsomely life is lived in those pretty pastel houses and Georgian mansions.

Typical features are "welcoming arms" front steps, breezy tray ceilings and ankle-height and waist-height fireplaces and family heirlooms, so often related to England and a maritime history. Traditional wood is the fragrant cedar and your eye soon recognizes the characteristics of Bermuda's own genre of furniture—something of a modified Queen Anne with distinguishing deeply scalloped aprons, all executed in native cedar. Verdmont, a 17th-century mansion, furnished appropriately, is open all year as a museum, as is the Tucker House in St. Georges, both evoking the domestic past.

The town of St. Georges, oldest in Bermuda, is a nostalgic, prowl-around place for history buffs and anyone beguiled by such picturesque street names as Old Maid's Lane and Shinbone Alley. Here is a replica of the tiny *Deliverance*, a sailing ship that carried the doughty early settlers over the seas to this isle.

You can sit in the stocks on King's Square, drop in on Mrs. Gleeson, who makes dolls of Bermuda's native plants, work the Gutenberg press at the Featherbed Alley Printing Press, muse through several museums—the historical collection, a carriage collection and, especially if you're from Dixie, the Confederate Museum. My own favorite place is St. Peter's Church and its poignant churchyard where the gravestones tell of the hardships and courage of the early days and, which is unexpected in a graveyard, bring the old days back to life.

As one who has always believed that if you've seen one cave you've seen them all, I must admit that Bermuda's two, Leamington and Crystal are beauties of their ilk and go to prove what a fascinating piece of geology this place is. (There are also caves under the Grotto Bay Hotel.) At Leamington and Crystal you'll find the full set of buddhas, organ pipes and strips of bacon among the stalagmites, which, as seems true the whole cave-world over, were discovered by nosey little boys who fell into a hole many years back. You could make this subterranean exploration a morning excursion, moving on to the Blue Grotto to shake hands with a dolphin (these charmers put on a great show, almost reduced me to tears with their beguiling ways) and then wend your way to Tom Moore's Tavern for lunch. In this 16th-century house where the roguish poet penned some of his penitent rhyme on the effects of the grape and the unruly love life, you can get one of the best cheeseburgers in the *vexed Bermoothes* and catch your breath under the same calabash tree that Tom wrote about.

Bermuda has something like 110 places to stay, ranging from small guesthouses that accommodate no more than 12 to large hotels, some of which are virtually self-contained resorts, like the Holiday Inn in St. Georges (you will not see the well-known sign here), the Castle Harbour, the Belmont and Southampton Princess (these three all sport their own golf courses), the Elbow Beach and the Sonesta Beach, both of which have an enthusiastic clientele of the young.

My favorites, simply because I have personally enjoyed them, are Castle Harbour, Glencoe, Newstead and Pomander Gate (courts for the tennis-minded). The last three are categorized as small hotels, but they operate like guesthouses. Others I have visited and think I'd like to sample one day as a guest are Harmony Hall and Deepdene, which is Bermuda's only health and beauty spa where you can lose weight and pull yourself together or perhaps (*Continued on page 174*)



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Visit as a friend

—learn their language before you go

By LEONARD S. BERNSTEIN □ Everybody has his own insanities about traveling. Some want to see 14 countries in three days, and some want three countries in 14 days. One person carries four cameras. Another carries three restaurant guides. Some say The Eiffel Tower is a must. Others avoid it on purpose, as a tourist trap.

I point this out to excuse my own peculiarity—I won't visit a country unless I've learned the language. Before you say, "Isn't that terribly difficult?" let me tell you how to do it. It's not difficult and it can and should be something to enjoy.

First, it is not necessary to be fluent in a language. I try to get to the point where I can always be understood, and can understand most of what is said to me if it is said slowly. I have two fundamental steps: First, I buy a Berlitz Self-Teacher book, which covers about 40 lessons. Second, I find a tutor.

I devote an hour a night to the lessons and finish them in 40 days. Some people prefer a tutor at the beginning. I find that a mistake. When you don't know the word for "book," a tutor only slows you down. You simply don't need him to build basic vocabulary. True, you will be more sure of learning correct pronunciation at the start, but I have never found that a serious problem. The book does an excellent job of sounding out the word, and you can refine your pronunciation later.

With 40 hours and $4.95 (for the book) invested, I have developed a basic vocabulary of 500 words. I can speak in the present tense and perhaps handle a few important verbs in the past and future. The fact is, you use the verbs *to have, to want* and *to be* more than all the other verbs put together.

My own approach to verbs saves me hours of learning. Purists may frown, but I have a specific objective—to be able to handle as much of a language as I can in a short time. I learn only verb infinitives. I do not learn their conjugations. Aside from six or seven of the most common verbs, the only verb I learn to conjugate is to want. For example, in Spanish, I learn to conjugate *querer*. I learn to say *I want, he wants, I would like*—perhaps six applications. Then I learn the verb infinitives: *to go, to see, to order, to buy, to pay*. When I enter a store or a restaurant and am asked what I would like, I always say, *"I want to buy"* or *"I want to order."* When I enter a cab, I say *"I want to go."* Thus I learn 50 verbs and use 50 verbs, instead of 50 verbs in a billion tenses.

I also choose carefully the words I learn. I ignore *closet, wall* and *floor*. But I learn *soap* and *towel* and restaurant words: *glass, knife, wine, check*, because I spend a lot of time in restaurants. I avoid names of flowers or animals, because I never use them. I was in Portugal this summer for two weeks and there were magnificent flowers blooming all over the place. I found that I never used a flower name once.

If flowers are your hobby and you buy your food in supermarkets, learn the flower names and skip the restaurant words. Try to learn what you will use.

After 40 hours, you will be amazed at how much you know. Now get a tutor. I call International House in New York, which is the residence for 500 foreign students. Most of them are delighted to give lessons in their language and earn some money. They charge $7 or $8 an hour and will come to your office or home. I spend two hours a week and it is mostly simple conversation. When the tutor uses a word not in my vocabulary (often enough), I jot it down and learn it later. I need the tutor's time for talk. I don't want him to say, "The word for book is *libro*. Now repeat after me."

The evening before I leave on my trip, I try to spend three hours with the tutor—perhaps at dinner, or walking around the city. We speak only his language. I will miss 10% of the words he uses, but I can still follow him. Now and then I have to stop him to repeat slowly.

A fringe benefit to this is that you are not only learning a language from the tutor, but learning about a country, too—and chances are you are making a friend. I still (Continued)

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correspond with Luciano Stecca, who taught me Italian three years ago. It was exciting just being with him, a bright, informed student at Columbia.

Luciano was going to be sure that I learned Italian. We spent my last evening in New York at a Chinese restaurant (a new experience for Luciano) and spoke Italian for three hours. When I got on the plane the next day, I felt I was ready for anything.

I was ready with Italian and I also had an invitation to visit Luciano's uncle who owned a leather goods shop in Rome. And I had two great family restaurant recommendations—with instructions to try some dishes that are not on the menus of New York Italian restaurants.

Restaurants are the best reason to learn the language. You are free to go anywhere. Restaurants I enjoy most are those where English is not spoken and where I do not meet the Great Neck P.T.A. Name restaurants are very good, of course, but they are not the spirit of the city. And even if I go to one for dinner, I prefer an out-of-the-way place for lunch.

One thing about the latter. In Italy, they serve great food. There are no "luncheonettes" in Italy. In the small unheralded restaurants, Mama stands behind that stove and turns out a ravioli that is delicious.

My wife and I landed in Rome, unpacked and headed to such a restaurant for lunch. I was a little nervous, but that didn't last long. When Mama heard that I could handle a little Italian, she gave me a big hug and three other waiters came over, smiling, to say hello.

One waiter spoke a little English and tried to help me when I got stuck. Mama wouldn't hear of it. "In Italy you speak Italian," she said. "We will understand you." She certainly understood—lunch was sensational.

Quickly I found that a language is very elastic. There are five ways of saying everything. For example, when you are finished with lunch, and don't know how to say, "I am finished," you can say, "Enough" or "No more." Your vocabulary will adapt to most situations.

A restaurant is not the only place where you will enjoy being able to negotiate the language. Another is a hotel that does not cater only to American tourists. Usually much less expensive, just as nice and with natives to talk to—an interesting change.

We visited Luciano's uncle. The Italians are warm to begin with, but when you bring news of a nephew from New York City, you are part of the family.

It was my second day of speaking Italian and I was improving. I discovered one good way to use and practice the language was to take cabs. You have a captive audience. It's not easy to walk up to someone at your hotel and start talking Italian (although it can be done), but in a cab it is perfectly natural to ask the driver, "Do you live in Rome?" or "What is the name of that building?"

We left Rome after five days and drove to Florence, where I had my most exciting experience with the Italian language.

I have loved the painting of the Italian Renaissance ever since college. In particular I like the frescos of Masaccio and Piero della Francesca.

The greatest work of Masaccio is a series of frescos in the Brancacci Chapel of Sta. Maria del Carmine, a small church in a rather tucked-away part of Florence. It is certainly among the half dozen greatest works of the 15th century.

We arrived at the church. The frescos were magnificent. But there was nobody there to answer questions or explain the significance of the work. I scurried off to find help and finally found a monk in the church who could talk about Masaccio—but he didn't speak any English.

I begged him to try in Italian, and he agreed. The subleties of early Italian fresco painting are difficult to understand even if you do understand the language. It taxed my equipment to the maximum. But the monk realized how anxious we were to learn about the frescos, and of course the frescos were the pride of his church. He spoke very slowly and explained every corner of the work. And I understood most of it.

All things didn't go as well as that, of course. One embarrassing incident happened when I began talking to a young student in Florence. After about 15 minutes, I lost the thread of the conversation and then finally realized that he thought I was seeking a lady companion for the evening. I could only apologize and explain that my wife was waiting for me. It is wise to know such things can happen.

Still, it didn't discourage me. Florence is one of the grand cities of the world. It is a joy to be there, to walk the streets, to see buildings a thousand years old, to buy an apple, to give a coin to a beggar. If you speak the language, you're free; you are so exhilarated. You become a citizen of the world.

So I heartily endorse my program. Try it—just once. It will not cost much and I promise that you will experience a different kind of trip. And after trying it, I suspect that you will not visit a country any other way. ■



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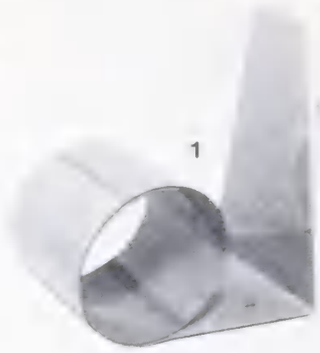
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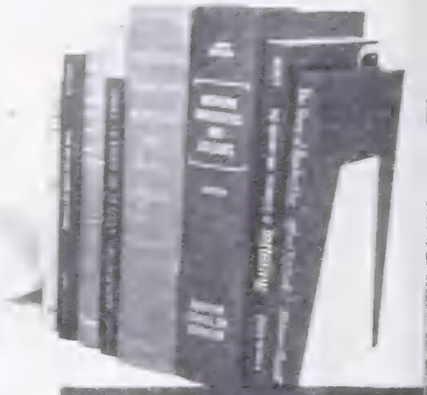
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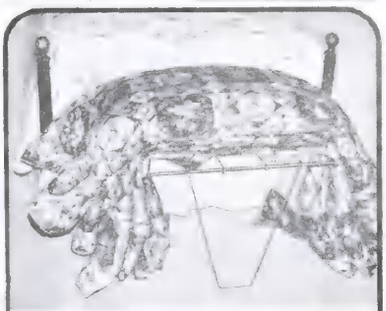
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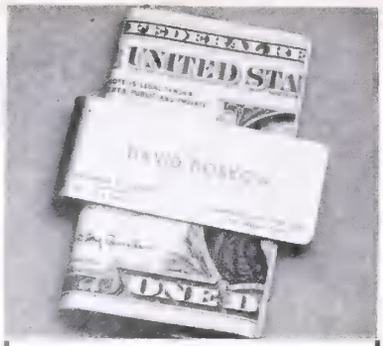
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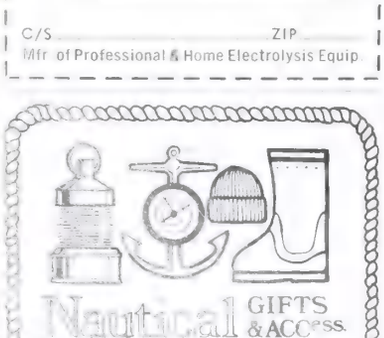
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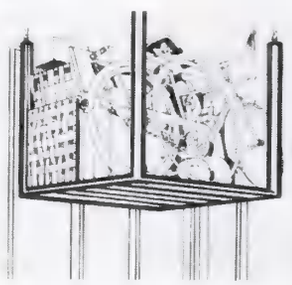
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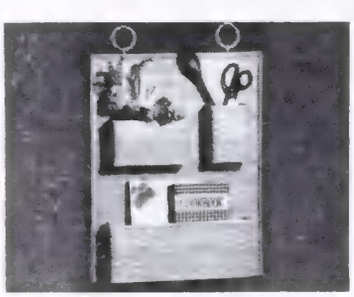
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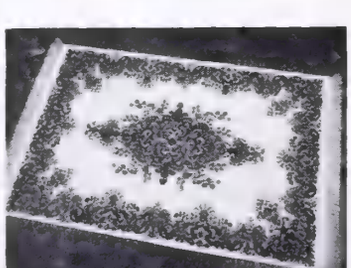
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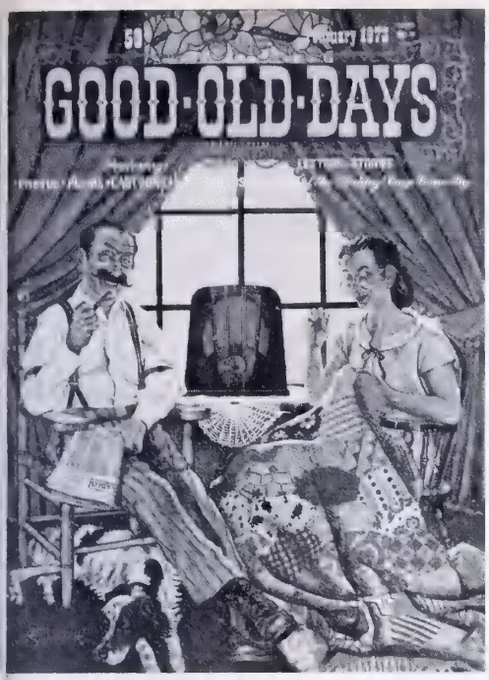
Wall Wonder does itself prou loaded with pads, pencils, ad dress book near the telephone scissors, patterns etc. in a sew ing nook, desk addenda. Of na ural rattan for purists or paint to match your décor. 14x18" com plete with hanging rings. Orde F7045-8X, $9.95 plus 85¢ pos The Helen Gallagher Collection Dept. F509, Peoria, IL 61601



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Honestly, reading G O D gives a feeling of peace no drug can match!

M J P

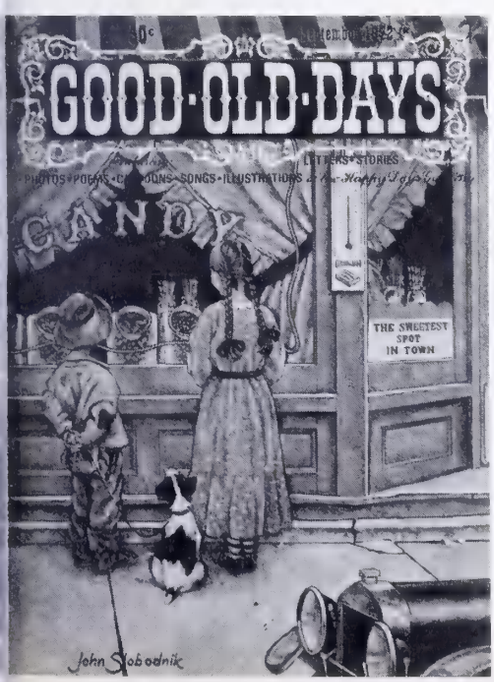
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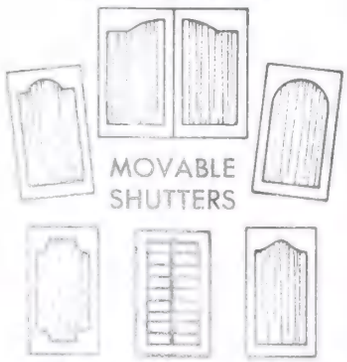
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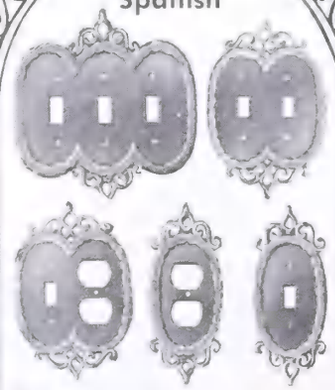


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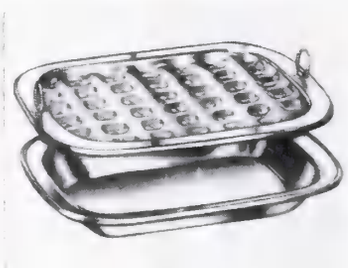
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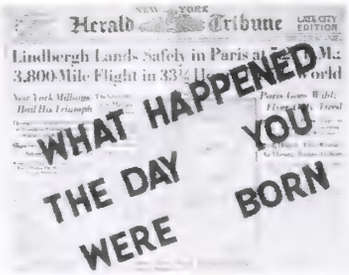
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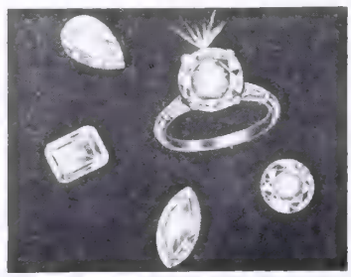
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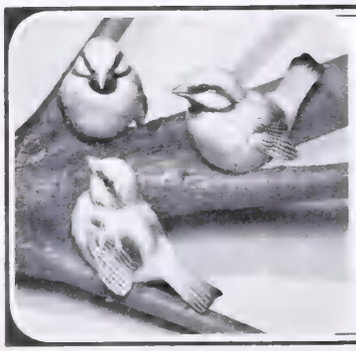
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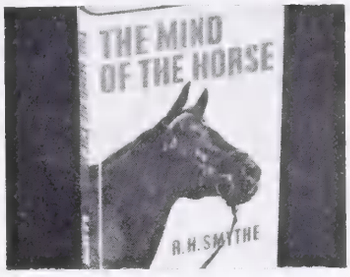
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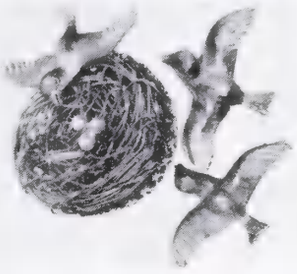
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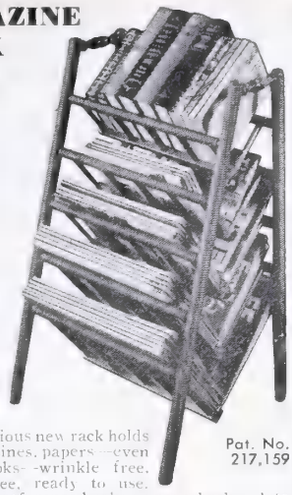
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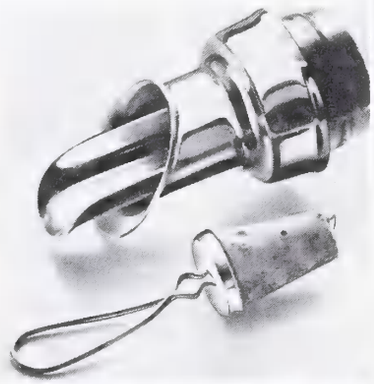
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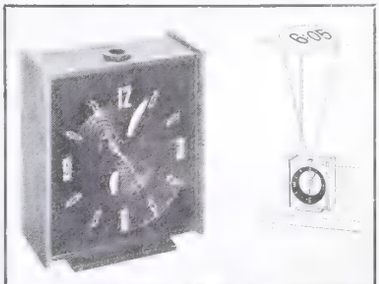
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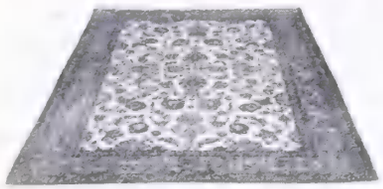
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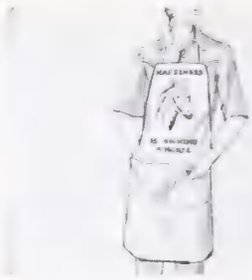
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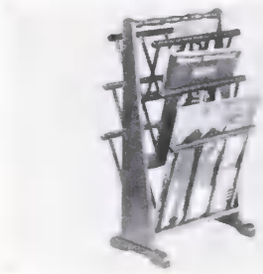
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"Happiness Is Owning A Horse" is the slogan that prances across this grooming apron. Natural colored sturdy canvas with blue printing and horse's head is 29¾"L. x 29"W. Roomy pockets hold brushes etc. Stout back ties. Gift for horse owner or the boss of the barbecue. $2.95 plus 80¢ postage. Artisan Galleries, HB3, 2100 N. Haskell Ave., Dallas, TX 75204



Mad For Magazines at your house with never enough room to rack them up? This handsome Colonial Magazine Rack has six spacious compartments to hold a healthy supply of all size publications. It totes from room to room with all magazines intact. Nicely finished wooden rack 23"H, 12"W, 10½"D, $12.95, 95¢ post. Holly House, HB3, 417 Lake Ridge, Dallas, TX 75238



Highway Emergency Kit comes to the rescue if you break down in the middle of nowhere. Survival equipment includes booster cables, tire inflator, aerosol fire extinguisher, emergency blinker, flashlight, gas siphon pump, first aid kit and manual, tucked into black Texon carry case. 9¾ x 6¼ x 8¼". $14.95 ppd. Bruce Bolind, HB3, Boulder, Colorado 80302



Drum Lamp. Hardwood, sanded satin-smooth to antique, découpage or stain. White or beige shantung shade: oyster or natural burlap. 24" tall with 3-way switch & 8-ft. cord. $15.50 plus $1.50 post; $2 w. of Rockies. Free color brochure of 18 lamp styles, both finished & unfinished. Baxwood Crafters, PHB-43, 1141 Commercial Dr., Lexington, KY 40505



Classic Bentwood Side Chair, the design so perfect in contemporary or traditional settings. Bentwood frame in walnut, natural, black, white or yellow aniline. Side chair, $29. Arm chair, $45 Exp. Coll. No C.O.D.'s. Catalogue of handsome chairs, tables, $1. Available from Door Store, 3140 M Street, N.W., HB3, Wash., DC 20007

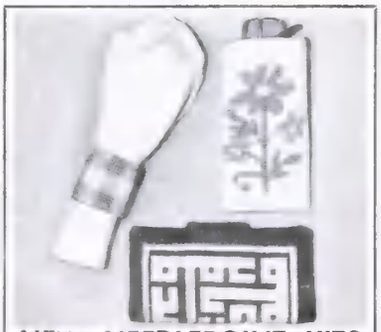
MESSAGE CENTER
$5.00
Plus 65¢ Postage



F6873-3 Orange
F6873-4 Green
F6874-2 Yellow

THE COMMUNICATOR for the kitchen . . . efficient and attractive. Great for your teenager . . . for mom, too. Big bulletin board, perpetual calendar, message area. Felt tip pen for jotting; marks wipe clean with damp cloth. Laminated board with patent-look frame. 11¼" by 24".

the Helen Gallagher collection
Dept. F007 Peoria, Illinois 61601



NEW NEEDLEPOINT KITS
These delightful and colorful needlepoint kits are easy & fun to do. Useful too!
NAPKIN RINGS . . . in classic pink gingham, $3.95 the pair.
FRENCH WALLET . . . in a striking, rich brown and autumn gold geometric design. Has a snap tab close and room for bills, coins, pictures and cards, **$8.95.**
EYEGLASS CASE or **CHECKBOOK COVER** (not shown) . . . with lush orange spring flowers on front and back in a bright gold field. **$7.95.**
All items are also available in an elegant white personal monogram (design chart provided) on a deep brown background. Kits come complete with French tapestry yarn, full color design painted on #10 white mono canvas, lining, needle and easy-to-follow directions. Please add 45¢ for postage and handling. Sorry, no C.O.D.'s.
THE NEEDLECRAFTER
Dept. HB, #651, Bardonia, N.Y. 10954



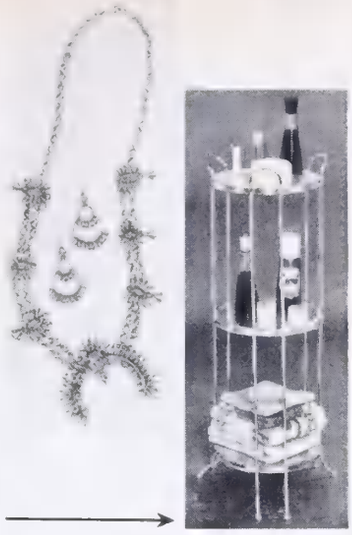
PEWTER FINISH BREAD TRAY $2.98 Add 85¢ Post.

Has deeply engraved pattern of a farmer harvesting wheat & the prayerful reminder, "Give us this day our daily bread". Heavy cast aluminum that looks like pewter (with a subdued patina). 8¾" X 6¼".

MONEY BACK IF NOT DELIGHTED
HARRIET CARTER
Dept. HB-10043
Plymouth Meeting, Pa. 19462

Squash Blossom Necklace & Earrings are authentic reproductions of Indian-made jewelry for town and country doings. Crafted of silver-finish metals and turquoise stones. Necklace, 27" long, $23. Matching pierced earrings (sterling silver wires) hang lightly from earlobes, $18 plus 70¢ post. Old Pueblo Traders, 600-J2Q S. Country Club Rd., Tucson, AZ 85716

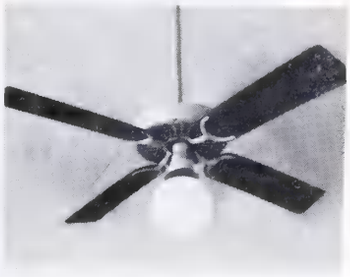
Triple Tiered Stand is simply super for masses of bottles, jars, soaps in a posh bath. Or this brass-plated beauty can display a collection of shells, figurines etc. in any room in your home. 31½"H. accented by 10" diam. embossed shelves sturdily welded for lasting enjoyment. Order SRT-3B, $17.95 ppd. St. Nicholas Boutiques, HB3, Santa Claus, IN 47579



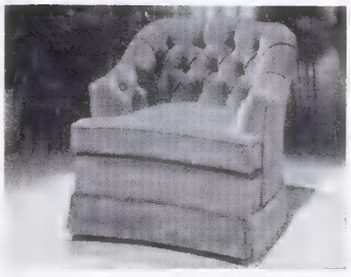
Wild Flower Seed Assortment includes Columbine Mix, Aspen Daisy, Scotch Harebell, and Penstemon Mix. Popular, versatile varieties give endless pleasure and beauty, while promoting ecology in the home. Easy to grow, can plant outdoors except in winter. Gift-boxed assortment, $3 plus 50¢ post. The Gift Tree, Box 55, HB3, Kensington, MD 20795



The Ceiling Fan is suddenly the "in" way to cool a room naturally. Adaptair lever, on 52" fans only, adjusts angle of all 4 blades. Two speeds. 5-year guarantee. 52" fan with Adaptair, $239; without $199; 36" fan $139; Light Adapter Kit $14. f.o.b. Memphis, TN. No C.O.D's. Free brochure. The Ceiling Fan Gallery, 108 E. 82nd, New York, NY 10028



Gorgeous "Gloria" has plump button tufting, contoured hardwood frame, lined skirt. 29"H x 28"W in various grades & types of fine fabrics (stripes, solids, prints; cut, antique, crushed & plain velvets etc.) Cotton velvet $144. Your fabric (6½ yds. 54") $99.50. Exp. Coll. No COD. Catalog/swatches $1. Hunt Galleries, HB3, 2920 N. Center St., Hickory, NC 28601



Sassy Thong Sandals are in step with today's bared fashions from Gilgo to Malibu. They have everything: smooth leather thongs, comfortable covered foam rubber outer soles. Sizes 5-10 come in angelic white or sexy black. And at this price you can get a pair of each. $4.95 pr. plus 50¢ post. Elizabeth McCaffrey, B3, Northport, New York 11768



The Mountain Members of Heirloom Crafts sustain themselves with their handwork—"people helping people," as they say. Among their crafts: pillows with appliquéd Audubon designs or exotic birds, quilted trapunto-style. They are 15 by 18 inches with celery or seafoam green velour backing, $20 each or $35 a pair, plus $1 postage. Brochure of decorative patchwork accessories, 15¢.

HEIRLOOM CRAFTS
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*Neckchain 22kt gold on sterling

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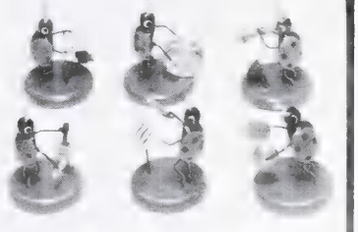
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Lady Bug Band

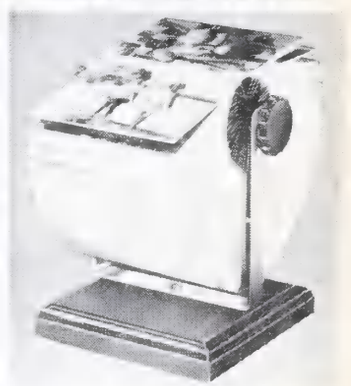
Six charming German lady bugs perform in this miniature orchestral ensemble. You can almost hear the music as they steal the collector's stage with their whimsical individuality. Crafted in minute detail, each performer stands 1¼" high. $9.25 ppd.

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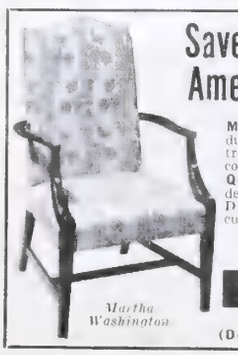
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PARIS VIEWPOINT 74



Patches of rayon silk velvet in shimmering solid colors of red, green, purple, pink, yellow and blue—each piece individually cut and sewn to create this beautiful ankle-skimming party skirt for your wearing pleasure —perfect for a night on the town or entertaining at home.

Flattering A-line, framed with black border, fully lined—has back zipper. Sizes 8-18 very modestly priced at $37.95 ppd. Also available in short length $29.95

A glamorous partner is our long sleeve V-neck ruffled blouse in whisper-soft wash & wear polyester silk jersey in matching colors of red, pink, blue or black. Sizes 8 to 18—$19.95 ppd. Money back guarantee if not delighted.

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SPRING &



1 The Timeless, Climeless Leah Maxi. From India, in hand printed cotton primarily pink, blue, purple or yellow. Cummerbund styling is frankly feminine. Sizes 3-4 through 15-16. $19.60 ppd. Free catalogue of exotic, romantic fashions for town or country doings. Tantra Imports, Box 289, HB3, 335 Westminster St., Providence, RI 02901

2 Genuine Turquoise & Sterling Silver jewelry in a smashing array to cherish for years to come. Scene-stealers in Victorian-look mountings include: cuff bracelet, $23.50; slender oval turquoise ring, sizes 5-9, $9.95; earrings, clip-on or pierced, $8.75 pr. Ppd. Catalog available. Desert House HB57-4, 3514 E. Grant, Tucson, AZ 85716

3 Nantucket Basket Bag. Plu-perfect copy of the famous original made by Nantucket whalemen. Handwoven box style with ivory fittings, topped by hand carved ivory sperm whale, makes fashion waves for spring and summer. 7¼" H x 9½" L x 6½" W. $34.95 ppd. Catalog 25¢. Ship's Wheel HB-34, Nottingham Sq. Rd., Epping, NH 03042

4 Here's A "Honey." Soft open-toed sling makes it through the jean/pants/skirt scene, with a world of comfort. Red, white, black or navy urethane, pebble crepe soles, burlap covered 1½" wedge. Sizes 4-12, N. M. W. $10.95 pr. plus 75¢ post. Sizes over 10, $1 extra. From Solwear Shoes, HB-3, 1711 Main, Houston, Texas 77002

Comfortable and casual, this cotton slip-on dress has Indian motifs embroidered and appliqued on the front and back bibs. A glass bead buttons at the shoulder. Assorted prints, in dominant shades of pink, green, blue and yellow. C2079- Patola Maxi- $23.60 ppd. Available in sizes 3-4 thru 15-16.

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SUMMER FASHIONS



5 Canvas Or Denim Tote with bold stenciled initials. Cargo space galore, zip section atop the flap, tuck-away pocket beneath. Staunch cotton, black motif, adjustable webbing straps, snap closing. 10½x13½x3¾". #2516 natural canvas $5.98; blue denim #2826, $6.98. Add 50¢ post. Lillian Vernon, B31, 510 S. Fulton, Mt. Vernon, NY 10550

6 Greek Island Mates' Hat in wool with ribbon & braid trim. Dashing and authentic even if he never goes near a ship. Sizes 6½-8, $10.50 plus $1 post. 1974 catalog of exotic fashions made in Greece using native fabrics, jewelry, handcrafts, one-of-a-kind rugs. It's free from Greek Island Ltd., 215 E. 49th, New York, NY 10017

7 It's The Berries! Luscious white/red/lime strawberry print served up with easy-going glamour by Meadowbank. Crisp polyester/cotton combo boldly trimmed and tied in braid, flips to solid lime for double dash. Help yourself to sizes S, M, L or XL. $24 plus $1.25 post. Free catalog. The Talbots, Dept. VL, Hingham, MA 02043

8 "More Than Yesterday, less than tomorrow" is the endearing sentiment that makes this a charm to cherish. ¾" sterling silver charm, $3.75; 14k gold, $19.75; ⅞" sterling silver charm, $4.50; 14k gold, $29.75; one-inch sterling silver charm, $5.25; 14k gold, $42.00. Ppd. Catalog 25¢. Charm & Treasure, HB3, 72 Bowery, New York 10013

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Entertain or just relax at home in these glamorous, wrap-around fashion aprons of 100% cotton. All styles are completely WASHABLE — ADJUST TO ANY SIZE! Team them with different blouses and body-tops to multiply the magic.



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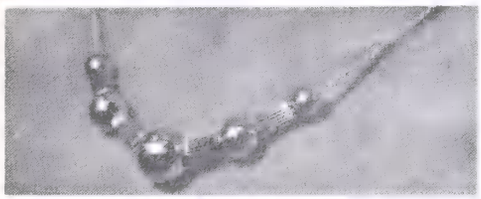
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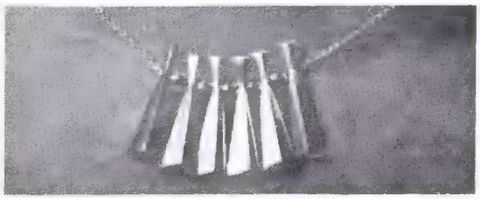
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3 **Spring Into Spring** in the Tuxedo. A flattering look and a perfect fit. Black, white or blue crinkle patent sling-back shoes is wonderfully soft, completely comfortable in the Solby Bayes' tradition. Sizes 3-12, widths AAAA-EE, 3-10. $21.95; 10½-12, $22.95. Add $1 post. Solby Bayes, 45 Winter St., HB3, Boston, Massachusetts 02108

4 **All Out Glamour** for at home evenings turns around A-deck, nights on the town. Brilliant flowers dropped on long ribbed cotton skirt, elasticized waistband for super fit, self-belt. High back slit adds grace to your walk. Blues or shocking pinks on white. Sizes 6-16. $22 plus $1 post. Carroll Reed, Dept. HB3, N. Conway, NH 03860

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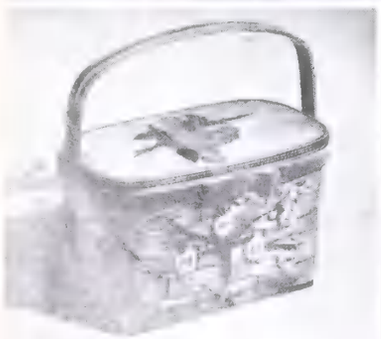
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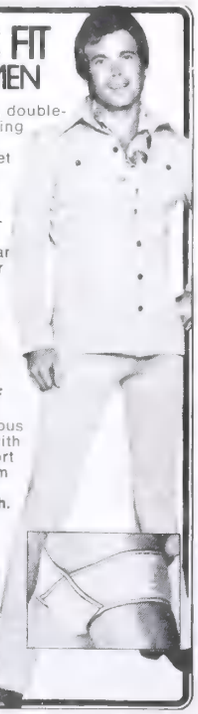


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a welcome gift from Grandmother or Mom. The wicker basket is decorated with your family tree, including the name of each member or his very own initials. Basket has natural wood-stained [illegible] with colorful apple tree [illegible]. Green velvetine bow gives it just the right touch. Inside has attractive quilt [illegible] lining. 15x5½x6". Send first names for family tree. $34.50 ppd.

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FASHIONS





5 The Espadrille Wedgie! Au Courant and very comfortable. A French import making big fashion news. Green, navy, white, yellow, red, hot pink. Canvas uppers, crepe rubber soles, rope trimmed wedge heel. Whole sizes 5-10, N & W, $14 plus $1.25 post. Free catalog of sportive fashions. The Talbots, Dept. VK, Hingham, MA 02043

6 Success? It's In The Stars for original Zodiac pendants to match every personality. 1¼" zodiac coin with hand baked enamel is encased in 18K gold-finish mounting. Dangles fashionably from 24" skinny chain. Send birthdate or sign. $5 plus 25¢ post. Catalogue of precious-look jewelry designs, 25¢. Bonnie Sue Gifts, Box 253, Oceanside, New York, NY 11572

7 Put Your Best Foot Forward in bright and shiny fashion. Black or white patent flicked with gold-look buckle trim & piping. New 2" rounded heel is high enough for pants, skirts, low enough for slipper comfort. Sizes 6-12 AAAAA-AAA, 9½-12 AA-B, $38 plus $1.25 postage. Order from Mooney & Gilbert, HB3, 31 W. 57 St., New York, NY 10019



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Exquisite jeweled bracelet in an antique gold look setting. Reproductions of 14 stickpins with a variety of replica gems—garnet, amethyst, diamond, coral, emerald, pearl, turquoise, lapis, lazuli. Antique bracelet, postpaid.

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Bonnie Sue Gifts

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The Talbots



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THE TALBOTS
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Illustrated, is the Tiger Eye Stone ¾ Actual Size

Our delicate, heart-shaped pendant necklace is fashioned in enduringly beautiful semi-precious stone or solid gold. Choose a heart in rich, glowing Tiger Eye, Ivory, Onyx, Jade or gleaming 14K gold. Match it to our 18-inch 14K gold rope chain.

What nicer way could there be to say Happy Birthday, I like you, or I thank you! You deserve one, too.

The Semi-Precious Heart

(Please specify A, B, C, D)

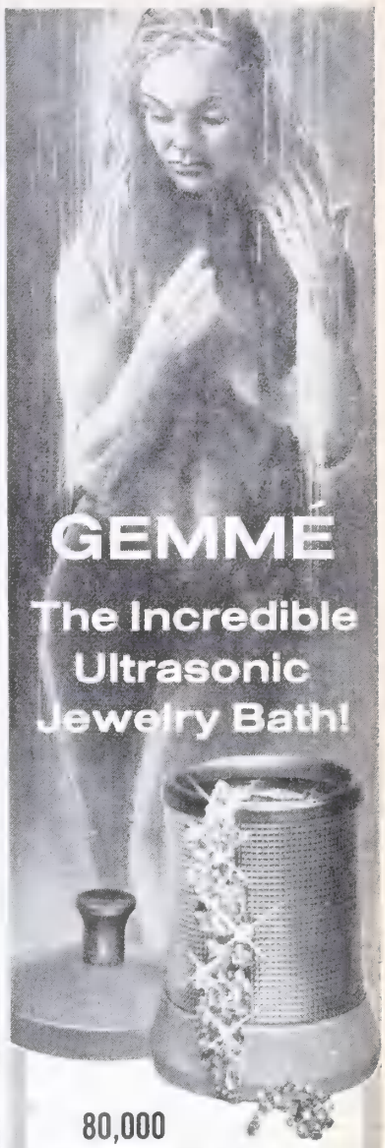
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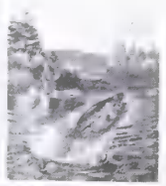
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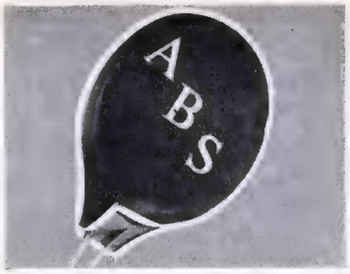
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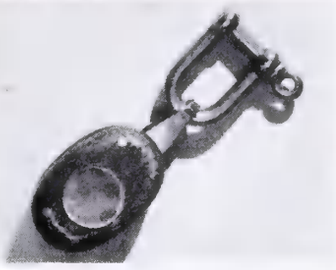
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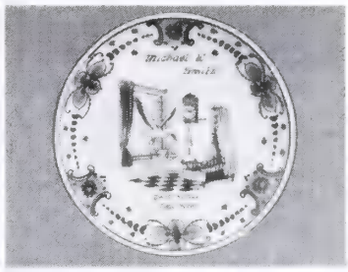
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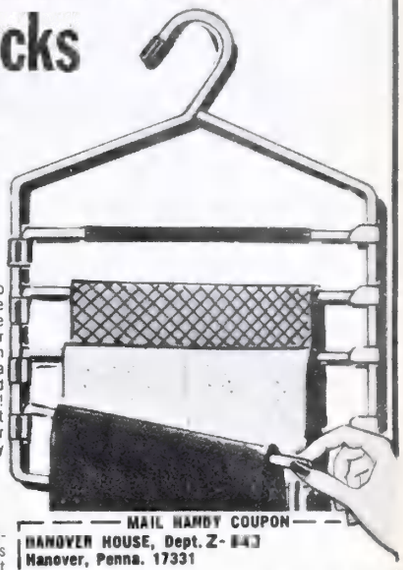
Safari Hat is brimful of good looks. Makes the jean scene, tops off cottons with dash. Bully classic shape of fine cotton poplin with topknot button, eyelets, and hook-on Puggaree band. British tan. Medium size fits almost everyone. Made in USA. $7.98 plus 40¢ post. A fashion smash from Lillian Vernon, 510 S. Fulton Ave., Mt. Vernon, New York 10550



Amazing New SPACE-SAVER!

Swing-Out Slack Rack Holds 5 Pairs Of Slacks Wrinkle-Free!

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ORDER FOR THE WHOLE FAMILY — SAVE $$$ ON 2 OR MORE!

You'll never know what you did without this amazing new space saving convenience., The price is only $3.98 each (and certainly well worth the cost of saving space these days) and comes to you on a full no-time-limit money back guarantee if you are not completely satisfied. But wait! Order one for each member of the family and save! Two for just $6.96, or 4 for only $11.92 (that's a $4.00 savings right there). But hurry, you must order now. At these tremendous savings, they're sure to go fast.



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SLACK RACK (Z58628X) ONLY $3.98 each 2 for $6.96 • 4 for $11.92 (SAVE $4.00)

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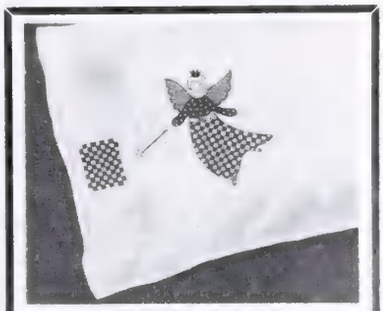
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Small fry will delight in the ritual of losing a tooth with our pillow case made especially for the occasion! The good fairy points her wand to the pocket (it'll hold the lost tooth and a 25¢ contribution, if prices haven't gone up). "Just tuck your tooth within me, And wish with all your heart. Then the tooth fairy will surprise you, Sweet dreams and luck will start." Case is white, permanent press, 42"x36". Decorated in pink or blue, please specify.

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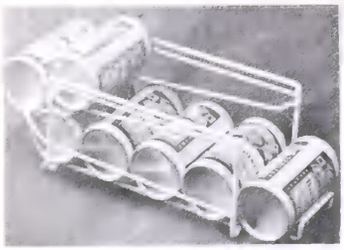


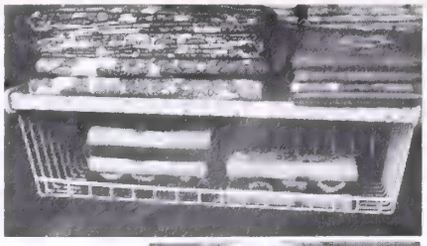
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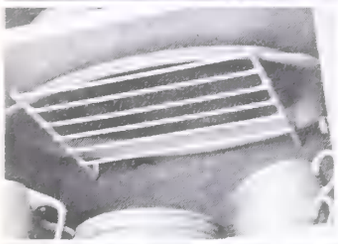
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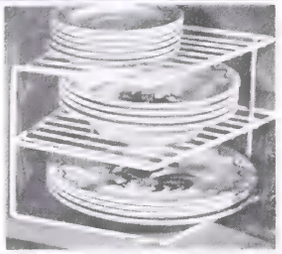






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$7.95

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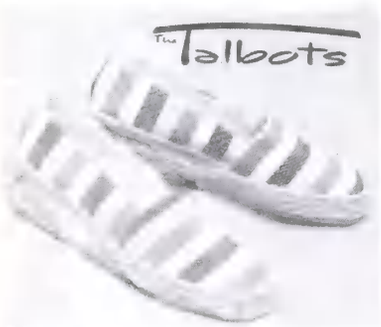
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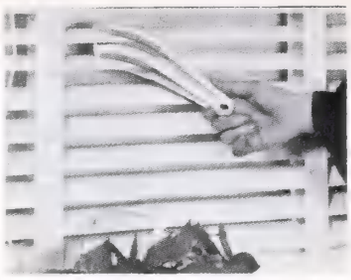
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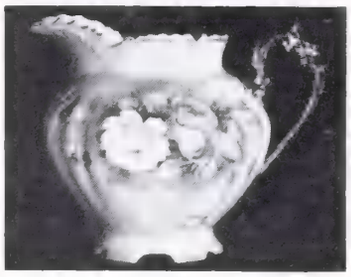


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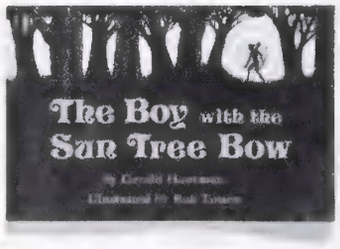
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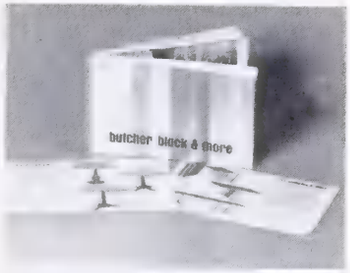
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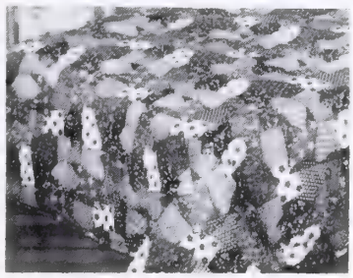
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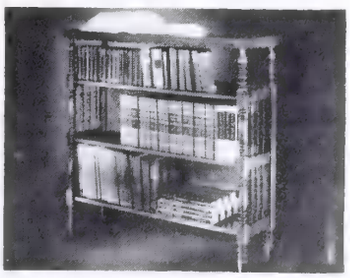
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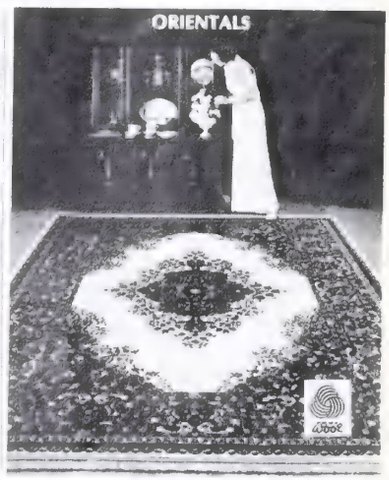
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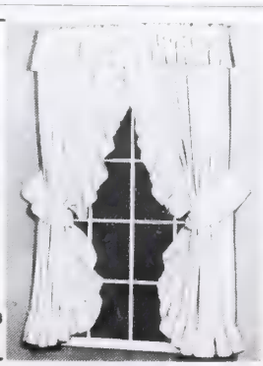
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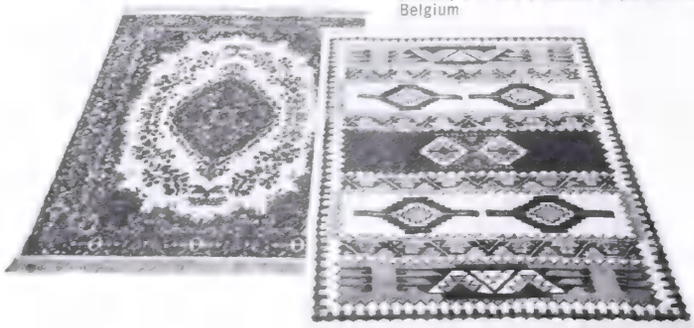
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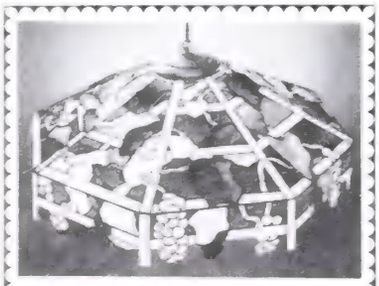


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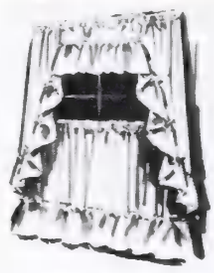
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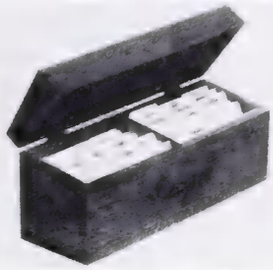
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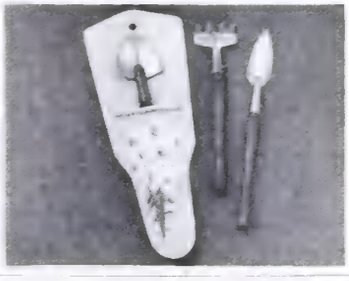
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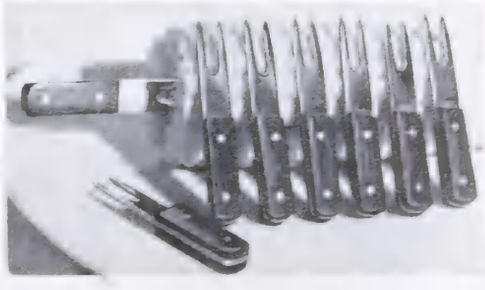
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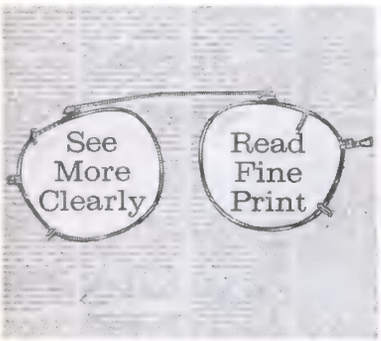
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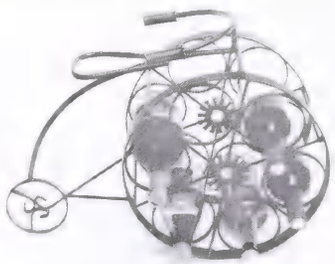
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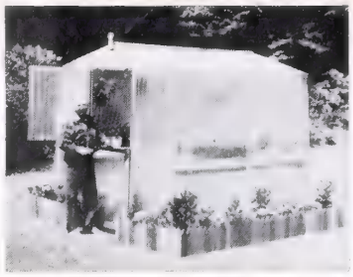


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The Rest Of Your Life is what you'll owe to Toni Stern's wedge shaped pillow. Made of non-allergenic polyurethane it tapers from 0" up to a height equal to two pillows. 27x27x7½". Enhances sleeping comfort by elevating head & shoulders. Washable, zip-off, no-iron cover. $8.95 plus $1 post. Toni Stern, HB3, 54 W. So. Orange., So. Orange, NJ 07079



Mirror-Back Love Seat from the Victorian age when carpentry was a combination of art and affection. Solid mahogany frame with rose and leaf carving in center, upholstered in your choice of Victorian fabrics. 55"L, 30"D, 42"H, $399.95 exp. coll. Victorian Furniture catalogue with fabric samples, $1. Magnolia Hall, 726 Andover, HB3, Atlanta, GA 30327



Victorian Butcher Block Table is a blending of the old with the bold. Flat-black cast iron pedestal topped with a 2-inch thick butcher block top. 30" round $111.90, 36" $129.90, 42" $176, 48" $194.90. Exp. coll. Send 50¢ for catalog of custom-look butcher block furniture & accessories at non-custom prices! Butcher Block & More, HB3, 1600 S. Clinton, Chicago, IL 60616



Indian Tee Pee turns a backyard into a reservation, a blue-jeaned pale face into a war-whooping Commanche. Construction-made of sturdy corrugated fibre board printed in 3 vivid colors is big enough for 3 little Indians to crawl into. Easy to assemble. Size 40x 40x58", $7.50 plus $1 post. Catalog Showcase, Inc., 2150 Collins Ct., HB3, Hollywood, Florida 33020



Great American Classic. Snappy denim wrap skirt provides a welcome change from the pants look. It's the basic every wardrobe needs . . . home or away, now through the summer. Soft brushed cotton done with button front wide back panels, patch pockets. Navy, S.M.L. $16 plus $1.25 postage. Free catalog. The Talbots, Dept. VM, Hingham, MA 02043



FIX LOOSE CHAIRS

Chair-Loc "Swells" Joints Tight

Sure-acting liquid synthetic penetrates wood fibres, makes them S-W-E-L-L. Fixes loose chairs, locks rungs, legs forever tight. Also use Chair-Loc for dowels, tool and broom handles, mortised joints. Plastic squeeze bottle with applicator nozzle makes it quick, clean, easy. Over 2 million sold. Satisfaction guaranteed. 3 oz. bottle $1.30 ppd. Send cash, check or M.O.

CHAIR-LOC CO. Lakehurst, N.J. 08733 Dept. HB374

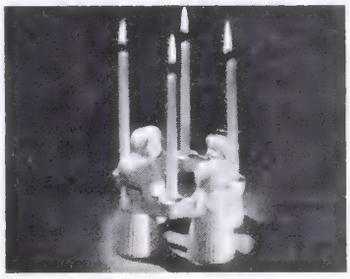
Care About The Shape You're in? "5 Minute Body Shaper Plan" trims & firms your figure faster than you ever dreamed possible. No dieting! One 5 minute exercise daily is all you do. Lightweight exerciser fits any wallet-size case. Money back guarantee. Complete $9.95 plus $1 post. Joseph Weider, Dept. CO/N, 21100 Erwin St., Woodland Hills, CA 91364





Daisy Panels, the pride of decorators, in ready-to-hang style. You'll appreciate the fine West German workmanship, wash-and-hang qualities of a white 100% polyester panel with embroidered daisy design. 60"W. per panel. 63"L, $15.80 ea.; 84", $17.60; 90", $20.30; 95", $21.20 Ppd. Brochure, 25¢. Hildegarde's, 597 Farmington Ave., Hartford, Connecticut 06105

Heavenly Centerpiece from the Bavarian factory that makes the famous "Hummel" figurines, bears the Goebel V hallmark. Choir of enchanting children form a 5½" circle of candleholders. Exquisite white porcelain bisque, 3½" high. Takes standard tapers or other candles (not included). $11.00 ppd. $21.50 for 2. Ppd. From Downs, Dept. 1103, Evanston, IL 60204



Victorian Post Headboard. Hand-woven of natural rattan and reminiscent of the antique brass headboard of yesteryear. Single: 39W x 50"H, $33.95; double: 54" x 50"H., $44.95; queen: 60W x 50"H., $49.95; king: 78W x 50"H., $65.95. Exp. coll. Spray-painted white, add 25% to prices. Catalog, 25¢. Fran's Basket House, Route 10, HB3, Succasunna, NJ 07876



Foyfair Afghan To Crochet. Kit contains acrylic yarn, easy cross-stitch embroidery charts for animal and bird designs, instructions. 46x44" machine washable, non-allergenic. Yellow or white (please specify) $7.95 plus 75¢ post. Send 25¢ for next 3 issues of their color needlecraft catalog. The Stitchery, HB3, 204 Worcester, Wellesley Hills, Massachusetts 02181



Leather Chippendale Wing Chair is the distinctive touch that individualizes a setting. Black, deep red, gold, brown, olive or tortoise finest quality top grain leather. Brass nail trim. Mahogany or fruitwood finished legs. 42"Hx33"Wx31"D, $329.95. Shipping coll. Catalogue of fine chairs & sofas, 50¢. Jonas Fields, Box 52526, HE-34, Atlanta, GA 30305



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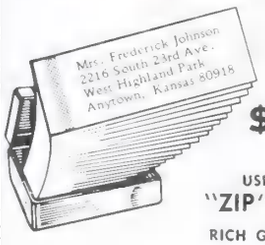
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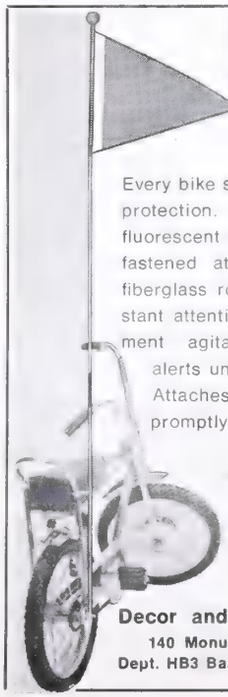
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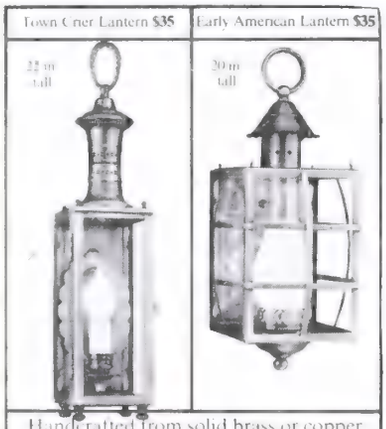
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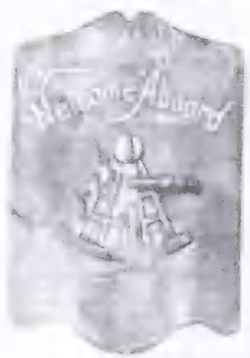
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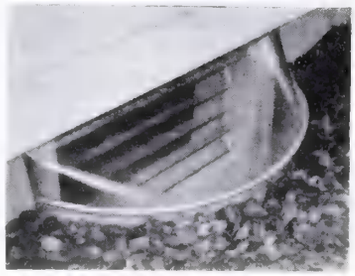
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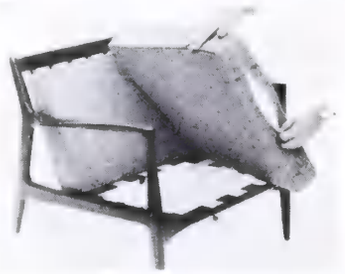
Window Well Covers take 15 m utes to assemble & install o semi-circular basement wel Keep rain, snow, leaves & roder out, let light in. Adjust for ve tilation. Do-it-yourself on woo aluminum, stone, brick or ceme etc. Hardware incl. To 40"W, 15" 17" proj. $6.95 ea. 2, $13; 3, $ Ppd. Williamson, HB-374, Box 5 Cherry Hill, NJ 08003



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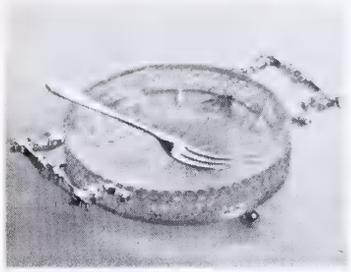
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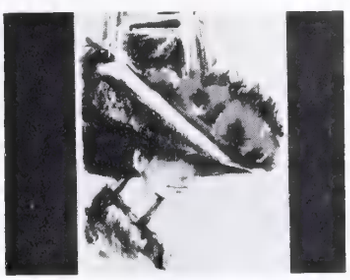
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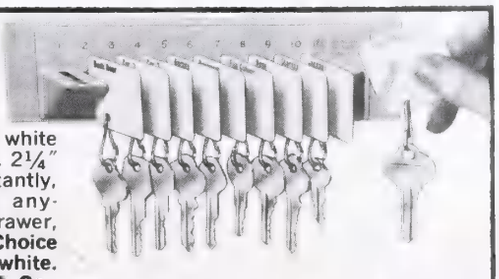


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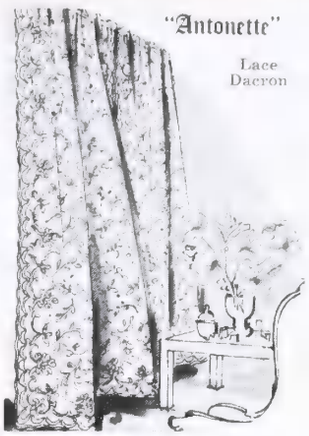


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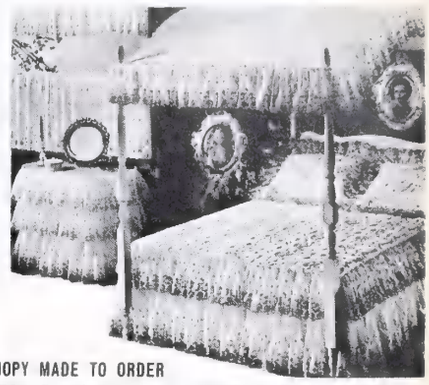
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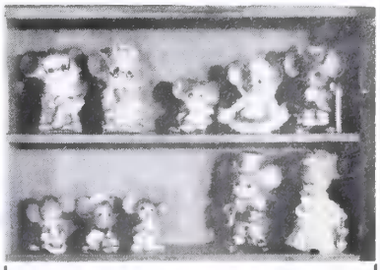
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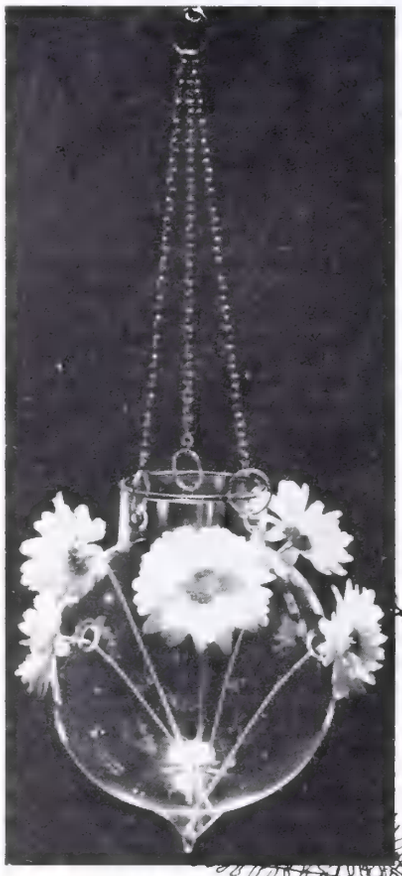
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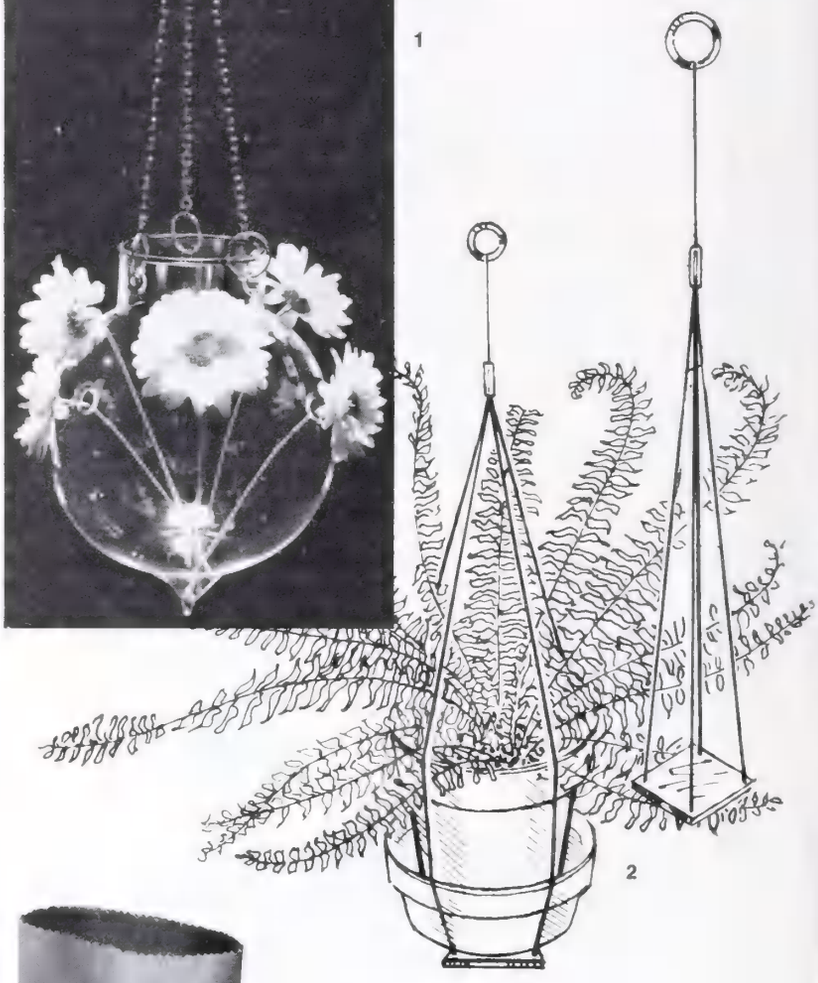
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POTS, PLANTERS







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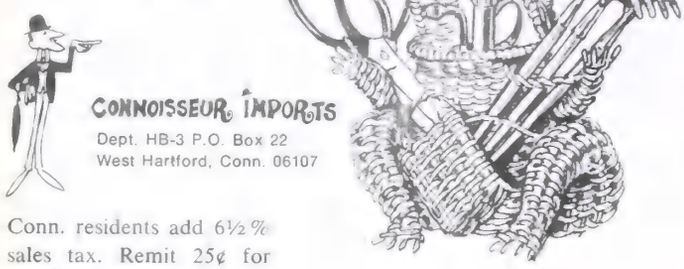
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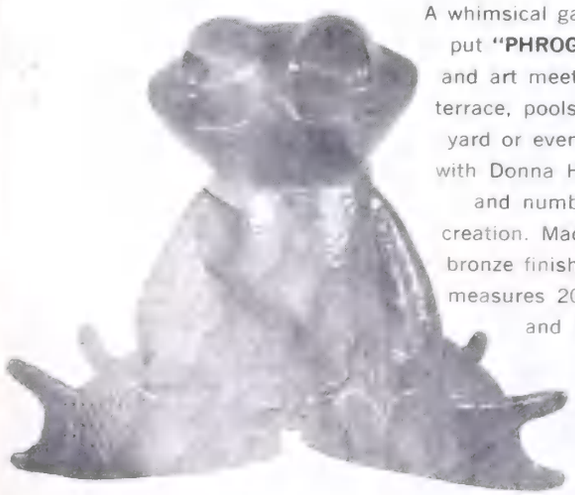
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AND PROPS



4

5



6



7



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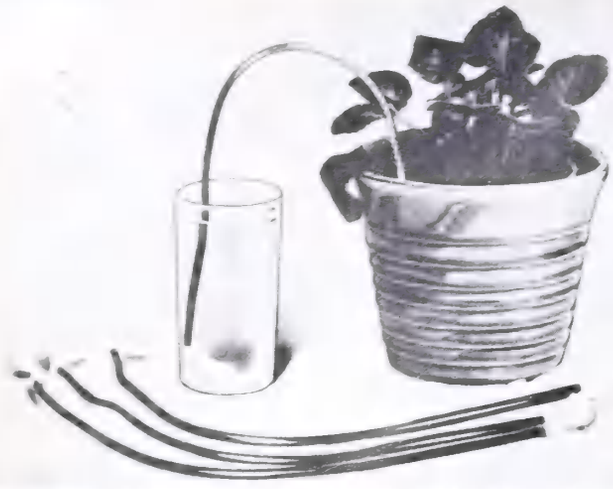
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POTS,



1



2

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4



3

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PLANTERS AND PROPS



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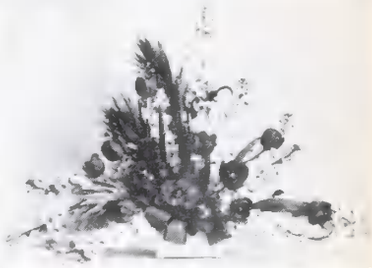


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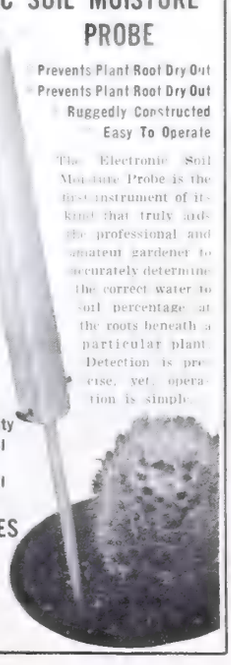
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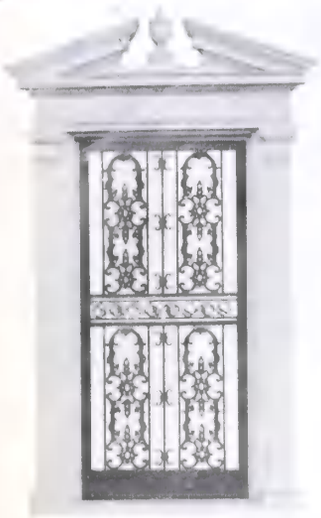


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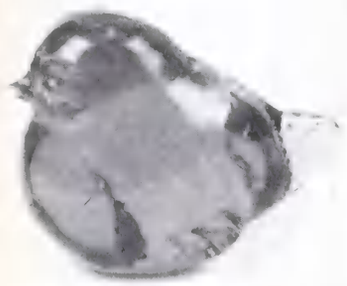
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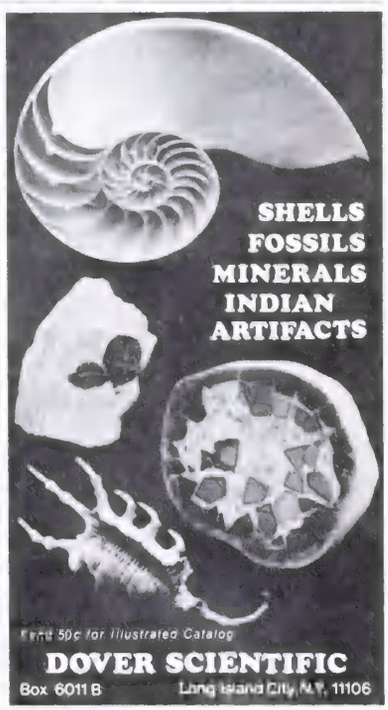
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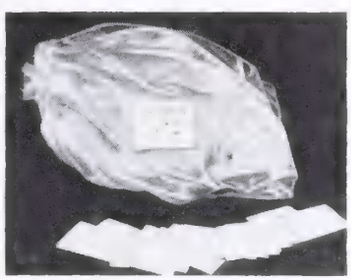
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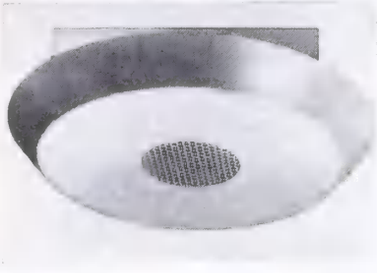
ranny's Favorite Dish! A feast for er eyes and the prize of her plate ollection, has "Grandmother" and ne names of her grandchildren ermanently fired into the glaze. ine, lustrous Bavarian china, eautifully hand decorated with a order of violet clusters and gold ettering. 7½" wide. $6.50, names 1 each. Ppd. Bruce Bolind, HB3, Boulder, CO 80302



igsaw Photopuzzle. Your friends relatives will have a ball as they iece together this photo jigsaw uzzle. Send any photo, black & hite or color (returned un-armed). It will be enlarged to 8x10" black and white, $2.95, or 8x10" handcolored jigsaw puzzle, 3.95 ppd. Great gift! Cadlyn's, 077 New York Avenue, HB3, Huntington Sta., NY 11746



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Protect your family from the real killers—deadly smoke and invisible gasses associated with combustion, with our new development we call the Sniffer.

The amazing Sniffer installed in your home detects smoke and gasses associated with fires. The Sniffer will give you and your family the precious minutes of warning needed to escape in the event of fire. Fire officials tell us that it is the smoke and invisible gasses that appear before the flames that are the real killers. The ionization-type combustion detection system contained in the Sniffer will sense the danger and sound an ear-splitting alarm to warn your family.

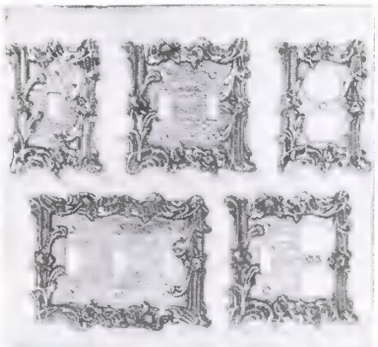
SELF-CONTAINED—TROUBLE FREE—GUARANTEED—The Sniffer is a simple, compact guardian of your life and home. It is powered by an 11½ volt battery with a life of approximately one year. The Sniffer sounds a "BEEP" to warn you when the battery needs replacement. A three position switch allows you to "test" the Sniffer periodically to assure its continued vigilance. Fully guaranteed for one year from date of purchase. If the unit is defective, we will replace it at no cost. Installation could not be simpler—two screws and five minutes of your time.

$79.95 ppd.

Security Alarm Device Company, Dept. HB2
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PLUS 50¢ POSTAGE AND HANDLING
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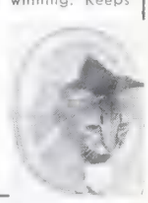


The SAFE 2-Way PET DOOR

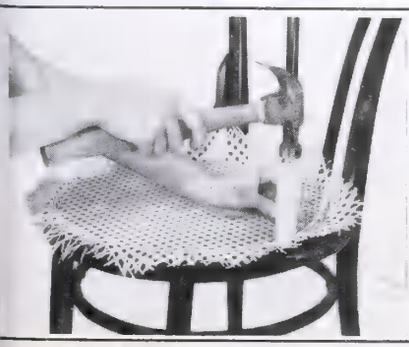
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FlexPort

Why be a doorman for your pet? FlexPort ends scratched doors and whining. Keeps out flies, wind, rain. Gives you and pet complete freedom. Soft plastic triangles close gently and tightly. Easily installed. Send for free folder.



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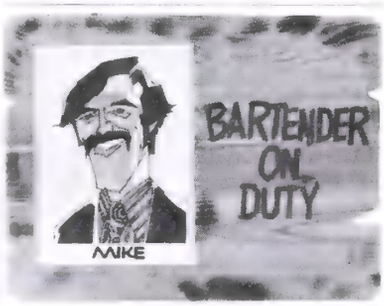
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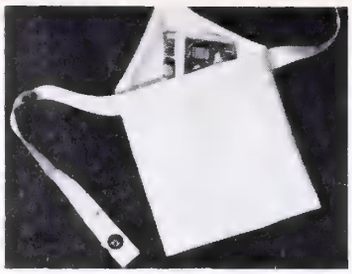


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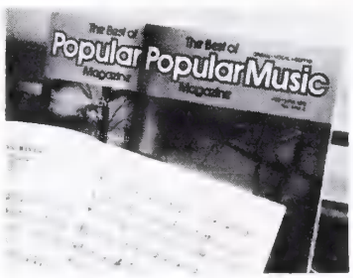
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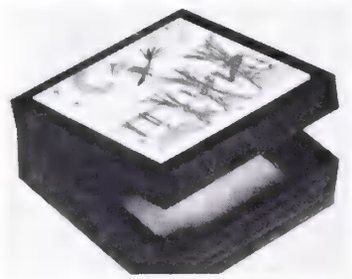
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Price: Your fabric $143.55
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Shipping charges collect. No C.O.D.

Send 50¢ for catalog.

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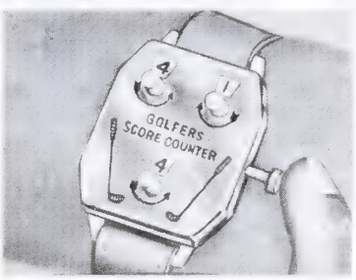
Crown Staffordshire Pomander by Taylor of London. Ladies love the delicious scent in their clothes and linen closets. Bone china Pomander contains a fragrant formulation of flowers and herbs guaranteed to last for 50 years. White pomander abloom with pink roses, $10.00 ppd. Gift Catalog, 50¢. Liberty Gifts, HBE-34, 2324 Liberty, Trenton, NJ 08629



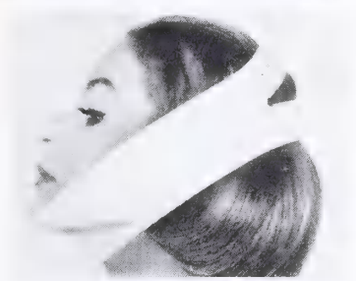
Wide Width Corduroy Casuals are imported from Sweden by Hitchcock, men's wide-size shoe specialists. Comfortable as sneakers with long-wearing rubber soles, good looks in step with fashion. Loden green, brown or black. One size width for sizes 5-11, 12, 13. State shoe size. $9 plus $1 post. Free catalog. Hitchcock Shoes, Dept. 110-C, Hingham, MA 02043



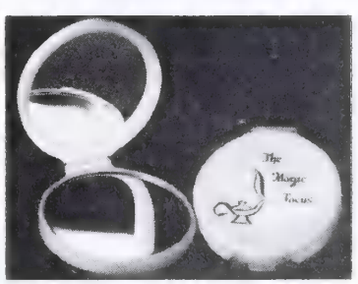
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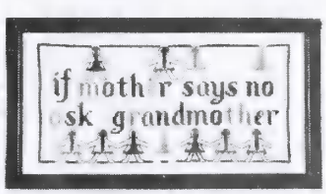
Keep Your Chin Up with a latex band that quickly firms up chin & neckline. Marvelous morale booster. Massage your neck and chin, then slip on this clingy feather-light latex band with adjustable headpiece while you do the housework, watch television, or take a nap. Washable, of course! $2.00 ppd. Wings Co., Box 413, HB3, Trenton, NJ 08603



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"America"

Set the mood with colorful 4 x 6 in.

MINI-FLAGS

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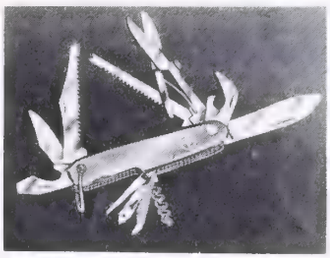
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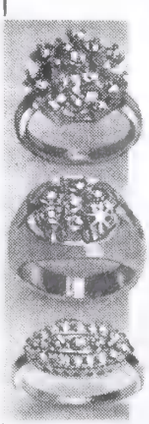
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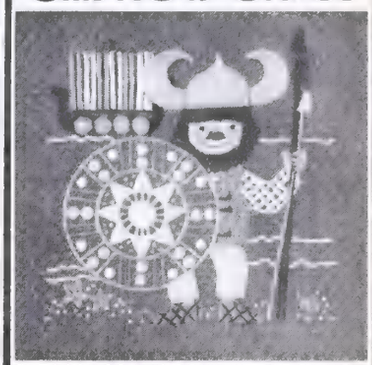


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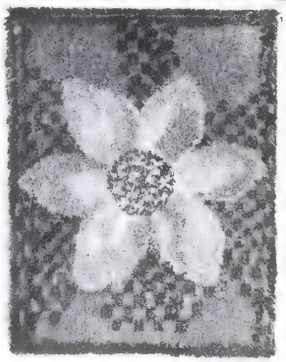
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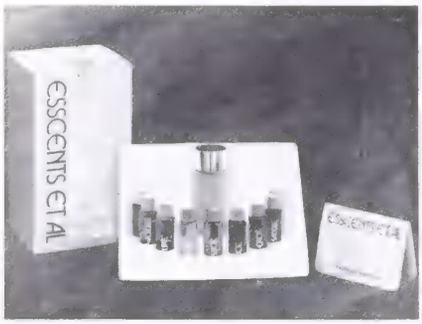


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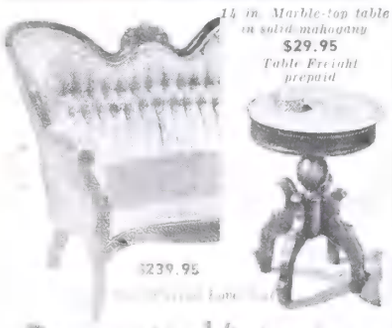


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Needle Threader for Yarn saves time, saves tempers. 4" long chrome and plastic device works like a charm to thread needles for quickpoint, crewel, needlepoint et al. So simple you won't even need the instructions (but they're included). Nifty gift comes smartly boxed. $1.98 ea. 2, $3.85 ppd. Downs, Dept. 1103, Evanston, IL 60204



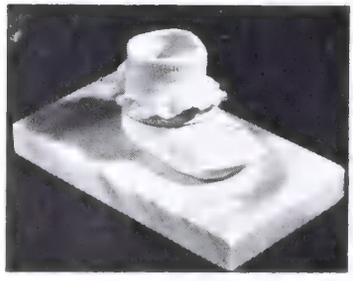
Mousse Menthe Mink Creme Soap is not an ordinary soap. It's a Frosty Mint whipped cream wonder cleanser for every skin type. Foams to an instant non-drying lather enriched with all sorts of good-for-you ingredients including fabulous mink oil. 3¾ oz. family jar $5.95 ppd. Lucille Bouchard, Mink Oil Cosmetiques Inc. Rte. 9, HB-3, Wilton, NY 12866



Your Family Crest hand-engraved on a sterling silver ring, $60; 18K gold, $165. Engraved on precious stones, 18K gold setting, $200. Choose synthetic ruby, synthetic sapphire, agate, bloodstone, topaz quartz, onyx, or lapis lazuli. Amethyst, $10 extra. Send coat-of-arms or have it researched. Free catalog. Heraldica Imports, HB62, 21 W. 46th St., New York, NY 10036



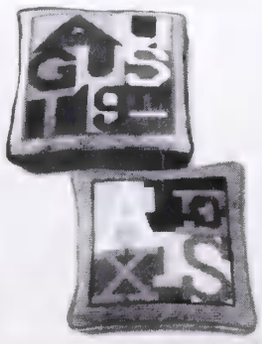
Magnifying Cosmetic Glasses make it easy to apply eye make-up perfectly, shape eyebrows without squinting and straining. You use make-up tools behind the lenses, or swing each frame up separately. Glasses with case and tiny screw-driver for adjusting, $6.95 plus 50¢ post. Herman Optical, HB-34, 164 Clymer St., Brooklyn, NY 11211



Baby's First Shoes. There's nothing so precious to parents as the scuff-toed shoes that their baby wore for his first precarious steps. Now you can have them permanently preserved in "Dresdenite", a china-like finish. In pastel colors, with baby's name & birthdate. Free booklet of styles, prices. Memory Lane, B34, 225 Crescent St., Waltham, MA 02154



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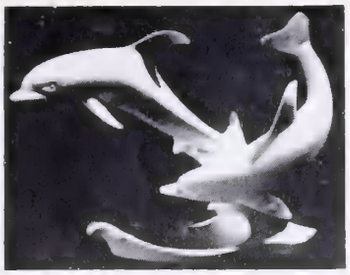
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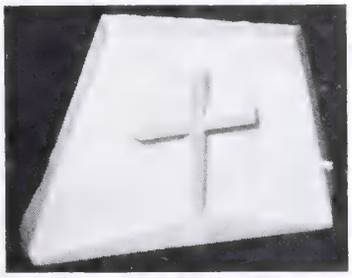
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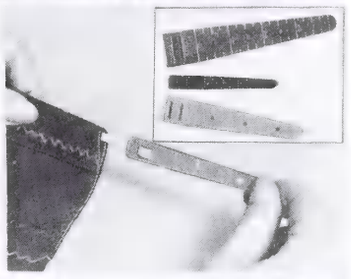
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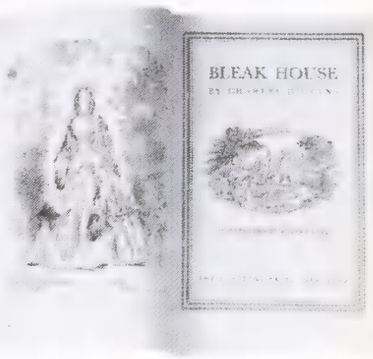
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Color Culture Decor

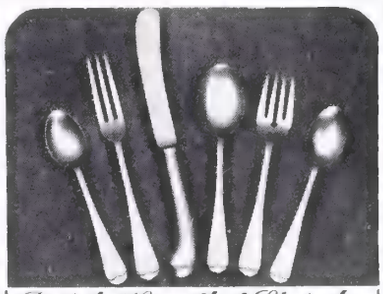


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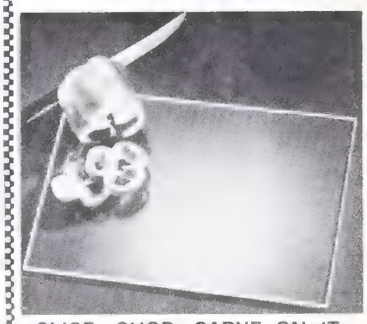
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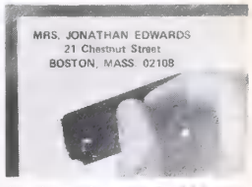


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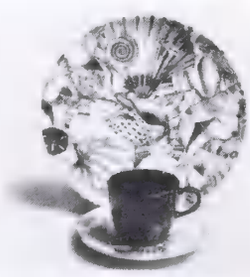
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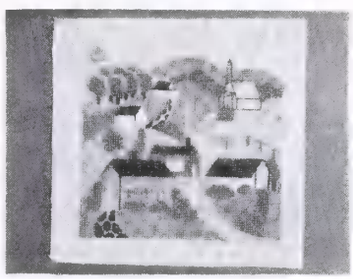
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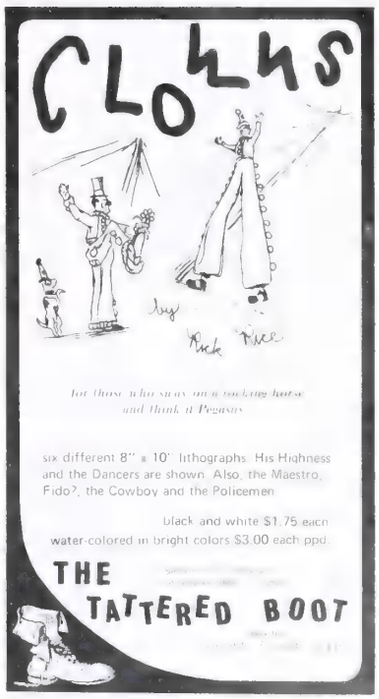
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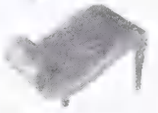
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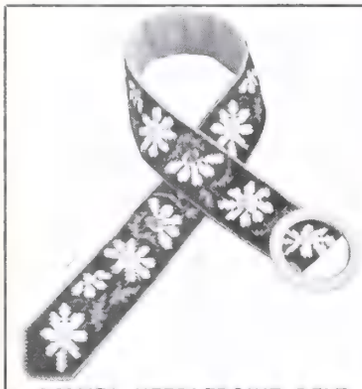
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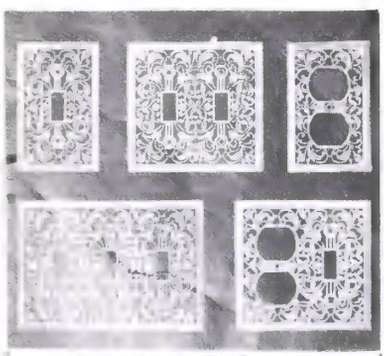
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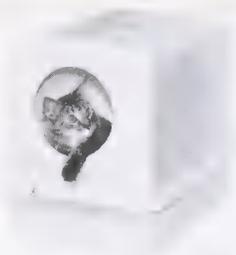
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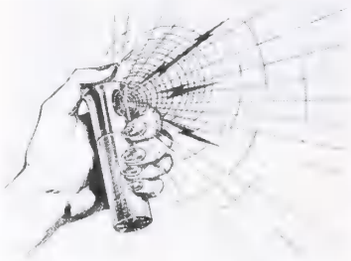


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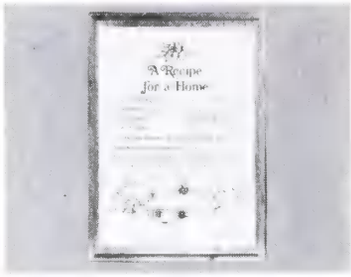
WORLD WIDE GIFTS
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Dept. 103
Charlotte, NC 28210



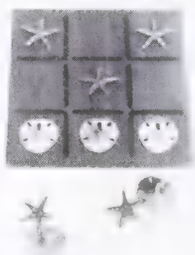
Kitti-Potti is the unbreakable molded plastic litter box that will please a glamour puss, make life nicer for you. Scientifically designed for comfort & privacy. Ends litter spills, confines odor, hides waste. 22"L., 16"W., 18"H. 7" diam. "doorway." Red, blue, green or white. $14.95 ppd. From Haugen Products, Dept. H, 709 W. Huron, Ann Arbor, MI 48103



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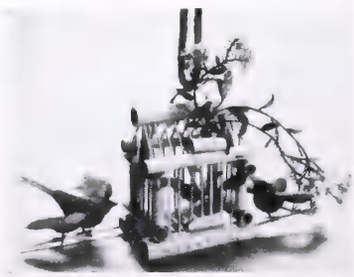
Shell Game. Here's a tic tac toe set to please your naturalist friends. X's and O's are represented by sand dollars and star fish made of pewter. Ready to make all the right moves on a polished walnut board that stands on its own feet. A dandy tabletop gift and a beachy buy at only $5 plus $1 post. The Patio, HB3, 550 Powell, San Francisco, CA 94108



Easy To Make, Easy To Love. Embroider a picture that captures the sweet enchantment of childhood, it will grow more precious through the years. Kit: stamped background fabric, 15x19" cotton floss, needle, instr. Sweet Miss in brightly colored dress, white apron, green leaves. $5.95 plus 50¢ post. Catalog 25¢. Tower Crafts, HB3, Box 575, Champaign, IL 61820



Zipped Dinnerware Packs store service for 12, keep it chip-free, dust-free, company ready. White quilt-look vinyl with cushiony separator pads. Set of 5: 4 dish packs in 12, 9, 7½, 6" sizes, 1 cup pack 12½ x8x4" d., $6.98. Glassware Storage holds 12 stemware or tall tumblers, $3.98. Add 50¢ post. ea. Country Gourmet, B3, 512 S. Fulton. Mt. Vernon, NY 10550

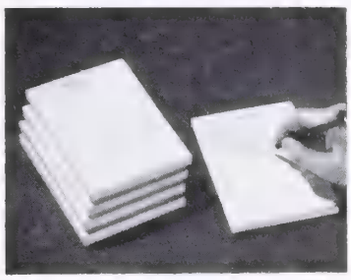


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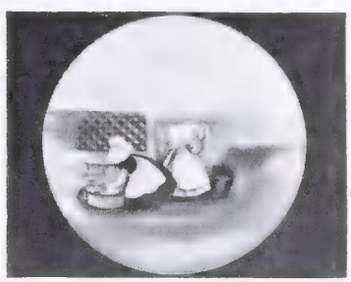
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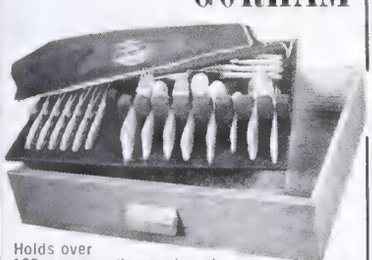
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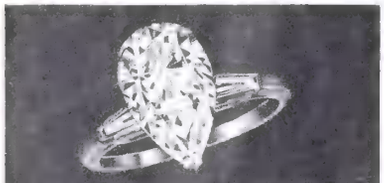


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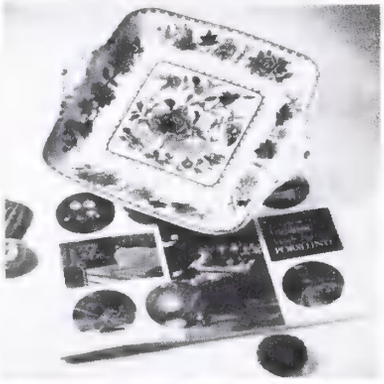


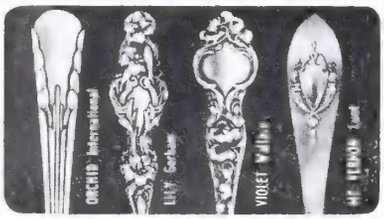
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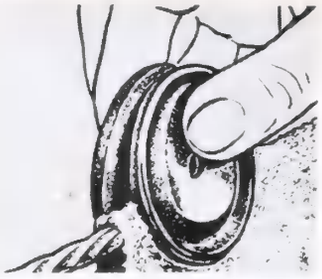
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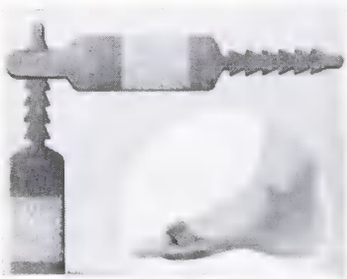
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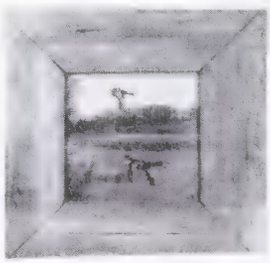
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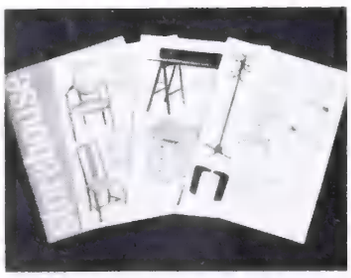
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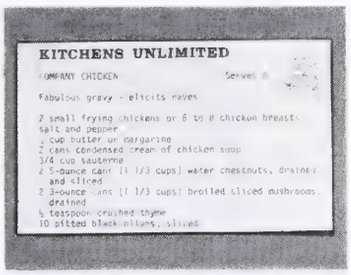


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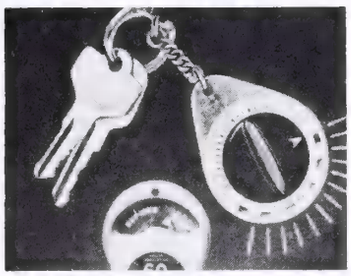
If She Hasn't Time to take on shopping sprees, is forever late for dates, give her this glorious gold mesh band with jeweled movement watch guaranteed for 2 years. Bouquet of simulated sapphires & pearls lifts up to reveal watch. ⅝"w. adjustable band tapers to ½", $24.98 plus 65¢ post. Harriet Carter, Dept. HB-10543, Plymouth Meeting, PA 19462



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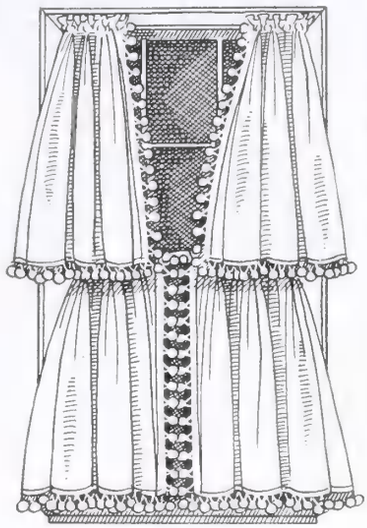


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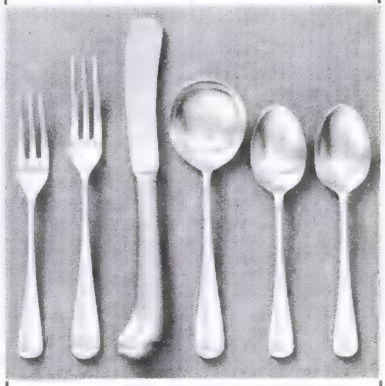
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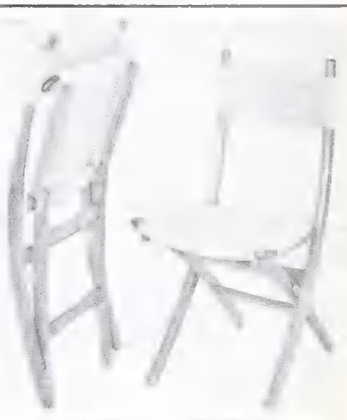


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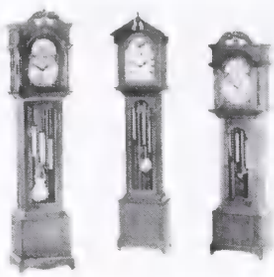
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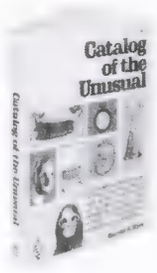
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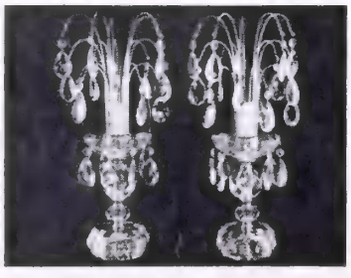
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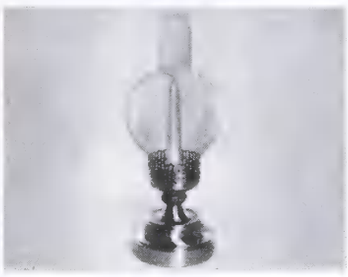
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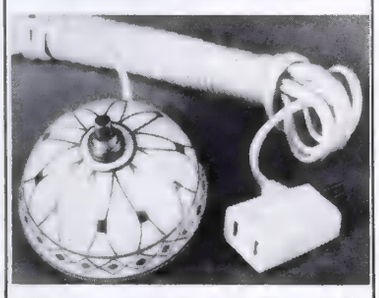
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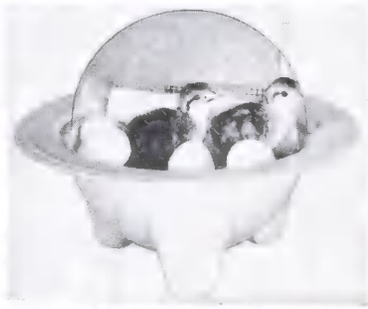
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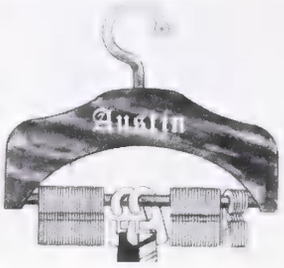
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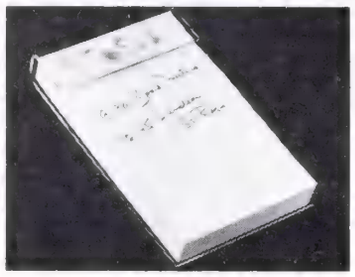
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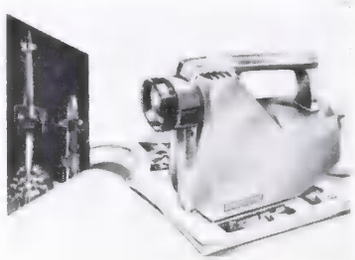
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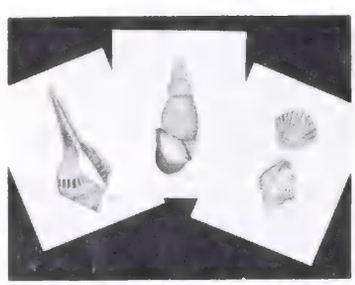
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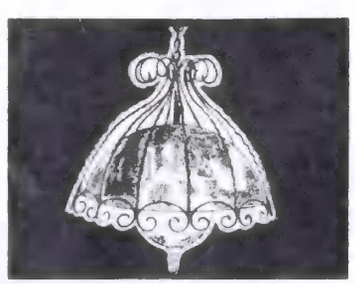
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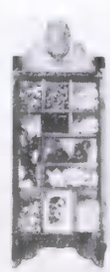
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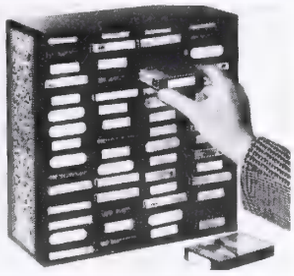
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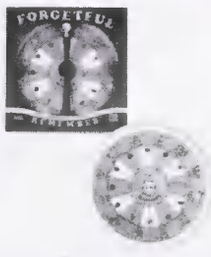
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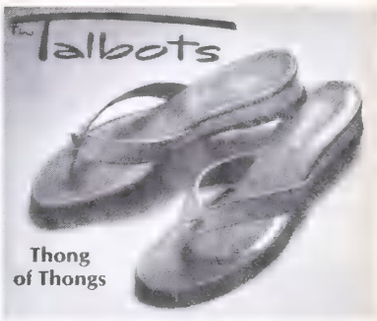
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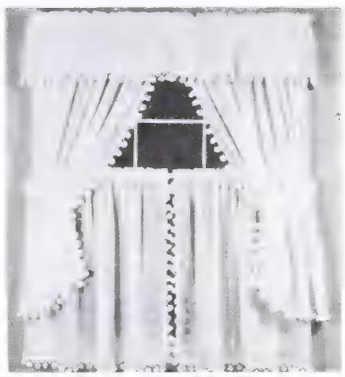
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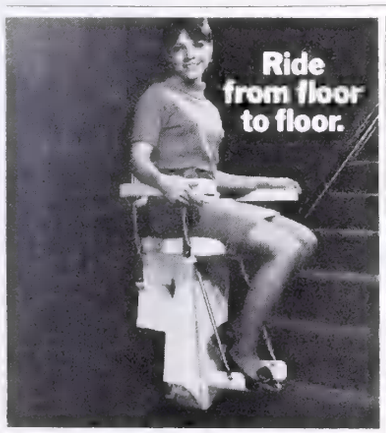
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Cover

Shades, **Gene McDonald Inc.*** Sofa and pillow fabric, **Brunschwig & Fils Inc.*** Chair fabric, **Arthur H. Lee & Jofa Inc.*** Cocktail table, **Wood and Hogan Inc.*** Flooring, **Stark Carpet Corp.***

Pages 70-75—Agell

Kilim rugs and cushions, antique quilt cushions, antique oak furniture: **Gun Agell Interiors,** Old Brookville, N.Y.

Pages 76-79—Mertz

Hallway: Fabric, **Old World Weavers Inc.*** Needlework rug, **Patterson Flynn & Johnson.***
Living room: Fabric, **Old World Weavers Inc.*** Curtains, **Ramsona Fabrics Ltd.*** Red leather on chairs, **Clarence House.*** Cocktail table, **Joseph Lombardo Inc.*** Rug, **Patterson Flynn & Johnson.***
Study: Chaise fabric, **Margowen Inc.*** The carpet is by **Patterson Flynn & Johnson.***
Dining room: Fabric on chair by window, **Brunschwig & Fils Inc.*** Dining chair fabric, (front) **Clarence House***; (back) **Jack Lenor Larsen Inc.*** Curtain fabric is by **Ramsona Fabrics Ltd.***
Porch: Rattan furniture, **Bielecky Bros. Inc.*** Fabric, **Uniroyal Inc.** Cocktail tables and lamps, **John Vesey Inc.*** Side tables, custom-design, **Joseph Braswell Associates Inc.*** Wallpaper on ceiling, custom-designed by Joseph Braswell, **Merry's Place.***

Pages 80-81—Dearden

"Pembroke" china, **Aynsley China.** "Sheila" crystal, **Waterford Glass Inc.** "Williamsburg Shell" silver, **The Stieff Co.** Runners, **Brunschwig & Fils Inc.*** Madras napkins, **Bloomingdale's,** 59th Street and Lexington Avenue, N.Y.C. 10022. Cachepot, **Mottahedeh.**

Pages 82-85—Manheim

Living room: Fabrics, **Far Eastern Fabrics Inc.*** Terra-cotta floor tiles, **House Of Floors.*** Mongolian lamb fur rug, **International Fur Co.** Bamboo armchair and mini chairs, **The McGuire Co.*** Tiered side tables, **Bielecky Bros. Inc.*** Mantel piece and Dutch pewter, **Clifford H. Stanton Interiors,** 8 Jobs Lane, Southampton, L.I., N.Y. 11968. Glass-and-steel tables custom-designed by **Majestic Reproduction Co. Inc.***
Master bedroom: Chintz fabric on bed, chests, valances, and lampshade, **Stroheim & Romann.*** Bed, **The Head Bed Co. Inc.*** Floor tiles, from **House Of Floors.***
Master bathroom: Plumbing fixtures, **Crane Co.** Geometric wallpaper, **Philip Graf Wallpapers Inc.***
Guest bedroom: Headboard, **Bielecky Bros. Inc.*** Mattress and springs. **The Head Bed Co. Inc.*** Fabrics on walls, bed and pillows, **Far Eastern Fabrics Inc.***

Pages 86-89—Bergmann

Equipment: Wood shutters, interior, **Pinecrest Inc.** Windows, **Pella.** "Centura" light switches, **Leviton Mfg. Co. Inc.** Hardware on interior doors, **Schlage Lock Co.**
Living room: Haitian cotton fabric on sofas, **Tech Inc.*** Large cushions, **Design Research Inc.,** 53 E. 57th St., N.Y.C. 10022. Pillows, **Tsao Designs,** 108 Main St., New Canaan, Conn. 06840. Chrome-and-leather chairs designed by **Breuer, Knoll International Inc.*** Piano, **Baldwin Piano & Organ Co.** "Ultramore" shag rug and Oriental rug, **Karastan Rug Mills.*** Cathedral plank floor, **E.L. Bruce Co.** Print behind piano by Miggs Burroughs, **Silvermine Guild of Artists,** New Canaan, Conn. 06840. Print behind white sofa by Carroll Summers, **Associated American Artists Inc.,** 663 Fifth Ave., N.Y.C. 10022.
Orangerie: Skylight, **Ventarama Skylight Corp.** Brick floor, **Belden-Stark Brick Co.** "Guadalajara" chairs in pigskin, **Door Store,** 210 E. 51st St., N.Y.C. 10022. Cushions, **Design Research Inc.**
Dining room: Custom-made credenza under window, **Kingsway Builders Specialties,** "Navette and Carré" terra-cotta floor tiles from France, **Country Floors Inc.,** 300 E. 61st St., N.Y.C. 10021. "Duo" china, Studio Line, **Rosenthal China Corp.** "Diamond" sterling, **Reed and Barton.** "Bull's Eye" fabric wall hanging, **Design Research Inc.** Plants, **S.B. Hoyt Florist,** New Canaan, Conn. 06840.
Bedroom: Carpet, velvet-cut wool, **Greeff Fabrics, Carpet Div.** Bedspread, **Design Research Inc.** Light, **Tsao Designs.** Pottery vase, **Silvermine Guild of Artists.**
Laundry room: Washer and dryer, **Whirlpool Corp.** "Lady Vanity" shampoo lavatory sink, **Kohler Co.** Ceiling light fixtures, **Lightolier Inc.** Bulbs in track around mirror, **Duro-Test Corp.** Built-in ironing board, **Iron-A-Way Inc.** Skylights, **Ventarama Skylight Corp.**
Kitchen: Custom kitchen cabinets, **Family's Kitchen,** 541 Post Road, Darien, Conn. 06820. Self-cleaning built-in ovens, **Thermador.** Electric cooktop with built-in ventilator, **Jenn-Air Corp.** Refrigerator/freezer, **Sears Roebuck & Co.** Dishwasher, **KitchenAid.** "Seixas" tiles from Portugal on countertops and back-splash at **Country Floors Inc.** Light fixtures, **Lightolier Inc.*** Skylight, **Pam.** Leaded glass door, **United Housewrecking,** 328 Selleck St., Stamford, Conn. 06902. Plants, **Brookside Nursery,** Darien, Conn. 06820. Butcher block counter, **Tolerton Co.**

Pages 100-107—Country Chic

Page 102: Table fabric and china by **Valentino,** Rome, Italy.
Page 103: Rug, Berber hanging from Morocco; Biedermeier table in foreground; custom-designed large sofa and chair and small Queen Anne-style sofas; and coffee table from Cambodia, made from early 19th-century elephant howdah, all, **Robert Hutchinson Interiors Inc.*** Fabric on the large sofa and chair, **Clarence House.*** Matte-finish silk fabric on small sofas, **Scalamandré Silks Inc.*** Small coffee table, 19th-century Chinese lacquered chow table and Louis XVI mirror, all, **Town & Country Antiques,** 613 Bridgeway, Sausalito, Calif. 94965. "Poppies" glazed cotton chintz drapery fabric and emerald silk velvet on 18th-century Georgian antique chair, **J. H. Thorp & Co. Inc.*** Desk lamp made from antique Ming vessel designed by Robert Hutchinson, **New Manila Import Co.,** 1549 California St., San Francisco, 94109. Desk chairs, Heroic Louis XVI, **Dennis & Leen,** 612 North Robertson Blvd., Los Angeles 90069; leather fabric, **American Leather Specialty Corp.** Italian Provincial desk, **Merryvale Antiques,** 3640 Buchanan St., San Francisco 94123. Floor lamp, **Regency House,** 407 Jackson St., San Francisco 94111. Sculpture and statue, **Will McCune Showroom,** 425 Jackson St., San Francisco 94111. Wall paint, **The Martin-Senour Co.**
Page104—top: "DandelionStripe" wallpaper, **Waterhouse Wallhangings Inc.*** *Bottom:* Draperies, table runners, napkins, **Brunschwig & Fils Inc.*** "Royal Delft" dinner plates, **Arista Import.** "Argus" glass plates and glasses, **Fostoria Glass Co.** "Grille" flatware, **Rosenthal China Corp.** Tureen, **Mitteldorfer Straus Inc.**
Page 105: "Amtico" vinyl brick tile floor covering with special antique yellow coating, **Eddie Egan & Associates,** 156 South Robertson Blvd., Los Angeles 90048. "Daisy Mae" wallpaper on ceiling and dining chair fabric, **Patterson-Piazza Inc.***; chair pads by **Rod Martin Draperies,** 8733 W. Third St., Los Angeles 90048. "Delightful" floral wallpaper, **E. C. Bondy Wallpaper.*** Hutch, **The Corner Store,** 8746 Melrose Ave., Los Angeles 90069. Chandelier, **Hays House,** 1730 E. Walnut, Pasadena, Calif. 91106. Placemats and napkins, **The Linen Tree,** 509 North Robertson Blvd., Los Angeles 90048. Basket of eggs, **The Queens Head,** 6320 Commodore Sloat Drive, Los Angeles 90048. Glassware, **Brack Shops Bldg.,** 527 W. Seventh St., Los Angeles 90014. Watermelon plates, **Nessa & Gaulois,** Lincoln Road, Miami Beach, Fla. 33139. Appliquéd basket, **Kitchen Cupboard,** 12161 Ventura Blvd., Studio City, Calif. 90069. Pewter plates, **David Orgell,** 320 North Rodeo Drive, Beverly Hills, Calif. 90210. Salt and pepper shakers, **Kaleidoscope Gift Shop,** 9522 Santa Monica Blvd., Beverly Hills, Calif. 90210. Iron-and-glass planter, **Mother Earth, The Original Plant Boutique,** 8750 Melrose Ave., West Hollywood, Calif. 90069. Centerpiece, **Beverly Hills Seed Co.,** 9530 Santa Monica Blvd., Beverly Hills, Calif. 90210.
Page 106—top: All fabrics and accessories, **Bellport House, Ltd.,** 164 South Country Rd., Bellport, L.I., N.Y. 11713. Bottom: Wallpaper, vinyl, **W.H.S. Lloyd Co. Inc.*** Wall lamps and wash stand, **Clifford H. Stanton Interiors,** 8 Jobs Lane, Southampton, N.Y. 11968. Curtains, Balinese batik.
Page 107: Wall fabric, **Far Eastern Fabrics Inc.,** 171 Madison Ave., N.Y.C. 10016. Obelisks, **David Barrett Inc.,** 24 E. 54th St., N.Y.C. 10022. All upholstery work, **Emil Piasecki Custom Interiors.***

WINE

Continued from page 112

abboccato from central Italy; from the Rhine and Moselle: Liebfraumilch, Johannisberger, Niersteiner, Bernkasteler, Piesporter; Vinho Verde from Portugal; Some examples of Rioja Blanco from Spain; Vouvray and Anjou Blanc from the Loire; Gumpoldskirchner, Loibner, and Kremser from Austria; Sipon and Traminec from Yugoslavia; Csopaki Riesling and Debröi Hárslevelu from Hungary; Australian Moselles and Rieslings; many New York State wines: California Rhine wines, Chenin Blanc, Johannisberg Riesling, Green Hungarian, Traminer and Gewürztraminer.
Sweet white—Many people will prefer these wines with dessert rather than with a main course: Sauternes and Barsac from France; Spätlese and Auslese wines from the Rhine and Moselle; New York State Sauterne; California Haut Sauterne, California Sweet Sauvignon Blanc, California Sweet Semillon.

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Bermuda

Continued from page 122

even take hydrotherapy in some pretty pleasant surroundings.

Cottage colonies that also looked very tempting are Lantana Colony Club, Cambridge Beaches, Ariel Sands, Horizons and Pink Beaches. The Bermudiana and the Princess are made for the avid shopper because they put you in Hamilton, just around the corner from such allurements as Bluck's antique shop, the Irish Linen Shop, the Pegasus old print shop, the Calypso—where the fashions are *très chic*—and, of course, from Trimingham's and Smith's and Brown's, which are awash with all sorts of imported English goodies. If it so happens that you'd like to stay in your own house or apartment, Gilmour and Evans in Hamilton are good realtors.

Re Bermuda night life—it's low key in general, swings most in the big hotels and in a couple of townside discothéques (Two Thousand and One draws the young and the old who would like to be young), and the Talbot Brothers, a local singing group that has been entertaining for years, makes scheduled rounds of hotels, carrying their famous bull fiddle, which was created from a mere packing box.

Re Bermuda's food—those famous onions have practically ceased to exist here (the scent of the fields is said to have lulled the place into its sopo-rific tempo), but if you want to catch the native flavor, try cassava pie, loquat chutney, sweet potato pie and anything with bananas in it—and that includes codfish cakes with bananas, the traditional Christmas breakfast. And if you've a yen to find out what syllabub tastes like, go to the little tearoom called Belfield, which is also an antique shop and pretty place to browse. Hoppin' john, Bermuda's legendary rice-and-black pea dish, is purveyed in a restaurant of the same name on Front Street, and you feel you're where the action is when you sit on the balcony of Harbourfront overlooking the berthed ships and Hamilton's mid-traffic jams. For rather elegant dining, the Waterlot Inn and Henry the Eighth are favorite places and frequented even by Bermudians themselves. Several of the hotels have an exchange dinner program, which offers guests a nice change of scene.

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Bermuda is well supplied with information to help you on your way. For this, write: Bermuda Department of Tourism, 610 Fifth Ave., New York 10020. ■

Wood

Continued from page 129

has been compounded even further by Congressional moves designed to establish long-range housing goals and the means to help achieve them—favorable monetary policies, subsidies and mortgage guarantees. These actions created a gigantic market for wood products and resulted in the record residential housing boom of 1971 and 1972, which—along with the government's failure to supply the necessary flow of raw material—foreshadowed the present anomaly of high demand and an inadequate, artificially suppressed supply. In addition, the federal imposition of inconsistent and unrealistic price controls on the lumber industry during this period drove the prices of some wood products to all-time highs.

Hovering over this troubled sea of conflicting national priorities is the specter of the energy crisis. Fuel shortages are affecting timber processing at all stages—from the sawmill to the furniture factory—but one of the segments hardest hit is the plywood industry. Both the propane gas that fuels plywood drying machines and the phenolic resin glue that bonds plywood sheets together are extracted from crude oil. Shortages of these products have forced many plywood mills to close.

What lies ahead? Only immediate and drastic corrective action in the form of substantial financial investments of both private and public funds can forestall continuing wood supply shortages between now and the end of the century. It is entirely possible to double our timber yield from the national forests alone, without upsetting their native ecological balances, but we must remember it takes one generation to produce one crop of trees—and the clock is running.—JAMES DE LONG ■

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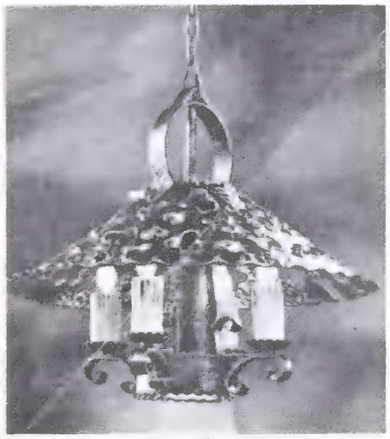
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Bermuda

Continued from page 122

even take hydrotherapy in some pretty pleasant surroundings.

Cottage colonies that also looked very tempting are Lantana Colony Club, Cambridge Beaches, Ariel Sands, Horizons and Pink Beaches. The Bermudiana and the Princess are made for the avid shopper because they put you in Hamilton, just around the corner from such allurements as Bluck's antique shop, the Irish Linen Shop, the Pegasus old print shop, the Calypso—where the fashions are *très chic*—and, of course, from Trimingham's and Smith's and Brown's, which are awash with all sorts of imported English goodies. If it so happens that you'd like to stay in your own house or apartment, Gilmour and Evans in Hamilton are good realtors.

Re Bermuda night life—it's low key in general, swings most in the big hotels and in a couple of townside discothèques (Two Thousand and One draws the young and the old who would like to be young), and the Talbot Brothers, a local singing group that has been entertaining for years, makes scheduled rounds of hotels, carrying their famous bull fiddle, which was created from a mere packing box.

Re Bermuda's food—those famous onions have practically ceased to exist here (the scent of the fields is said to have lulled the place into its sopo-rific tempo), but if you want to catch the native flavor, try cassava pie, loquat chutney, sweet potato pie and anything with bananas in it—and that includes codfish cakes with bananas, the traditional Christmas breakfast. And if you've a yen to find out what syllabub tastes like, go to the little tearoom called Belfield, which is also an antique shop and pretty place to browse. Hoppin' john, Bermuda's legendary rice-and-black pea dish, is purveyed in a restaurant of the same name on Front Street, and you feel you're where the action is when you sit on the balcony of Harbourfront overlooking the berthed ships and Hamilton's mid-traffic jams. For rather elegant dining, the Waterlot Inn and Henry the Eighth are favorite places and frequented even by Bermudians themselves. Several of the hotels have an exchange dinner program, which offers guests a nice change of scene.

The intrepid acquire mobility and freedom to go as they will by hiring motor bikes. Not I. I'm for taxis and whenever possible make like a native by taking the ferry that traverses the harbour and stops strategically at wharfs handy to many hotels.

Bermuda is well supplied with information to help you on your way. For this, write: Bermuda Department of Tourism, 610 Fifth Ave., New York 10020. ■

Wood

Continued from page 129

has been compounded even further by Congressional moves designed to establish long-range housing goals and the means to help achieve them—favorable monetary policies, subsidies and mortgage guarantees. These actions created a gigantic market for wood products and resulted in the record residential housing boom of 1971 and 1972, which—along with the government's failure to supply the necessary flow of raw material—foreshadowed the present anomaly of high demand and an inadequate, artificially suppressed supply. In addition, the federal imposition of inconsistent and unrealistic price controls on the lumber industry during this period drove the prices of some wood products to all-time highs.

Hovering over this troubled sea of conflicting national priorities is the specter of the energy crisis. Fuel shortages are affecting timber processing at all stages—from the sawmill to the furniture factory—but one of the segments hardest hit is the plywood industry. Both the propane gas that fuels plywood drying machines and the phenolic resin glue that bonds plywood sheets together are extracted from crude oil. Shortages of these products have forced many plywood mills to close.

What lies ahead? Only immediate and drastic corrective action in the form of substantial financial investments of both private and public funds can forestall continuing wood supply shortages between now and the end of the century. It is entirely possible to double our timber yield from the national forests alone, without upsetting their native ecological balances, but we must remember it takes one generation to produce one crop of trees—and the clock is running.—JAMES DE LONG ■

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Volume 116, Number 4

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COVER

Though it's laced with subtle antiquity, this room by Designer Melanie Kahane glows with zestful gaiety year-round. A giant floral by Hannet•Morrow•Fisher, a sophisticated plaid and a pin-dot print from Brunschwig & Fils laminated on the shade are all in shades of red to contrast with the burnished hues of the needlepoint rug by Stark Carpet. For more details, see Product Information. Photograph by Bill Helms.

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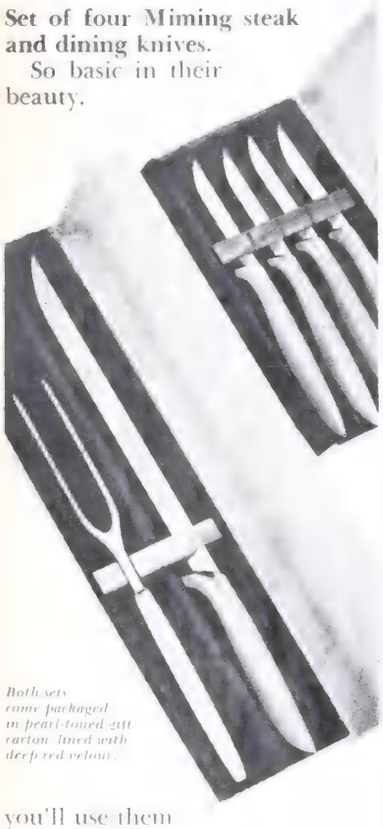
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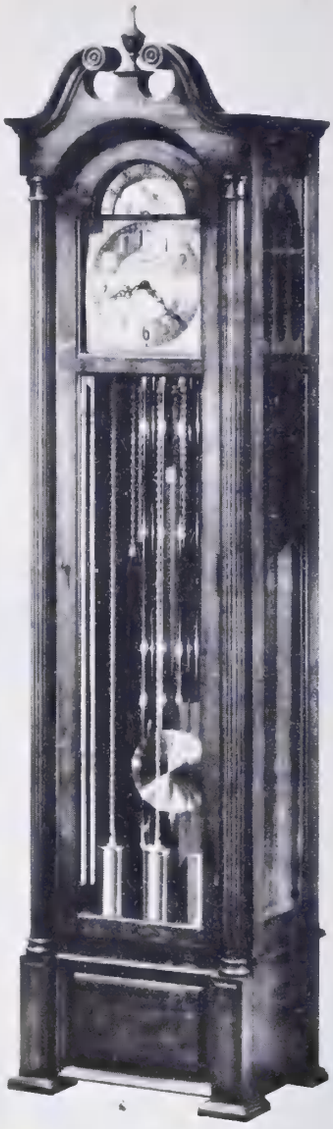
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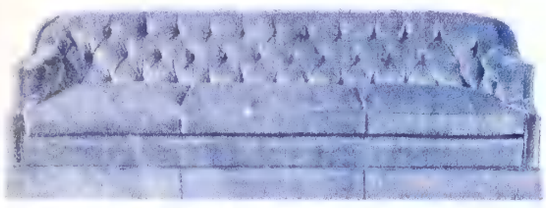
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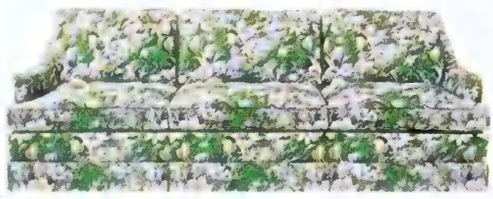
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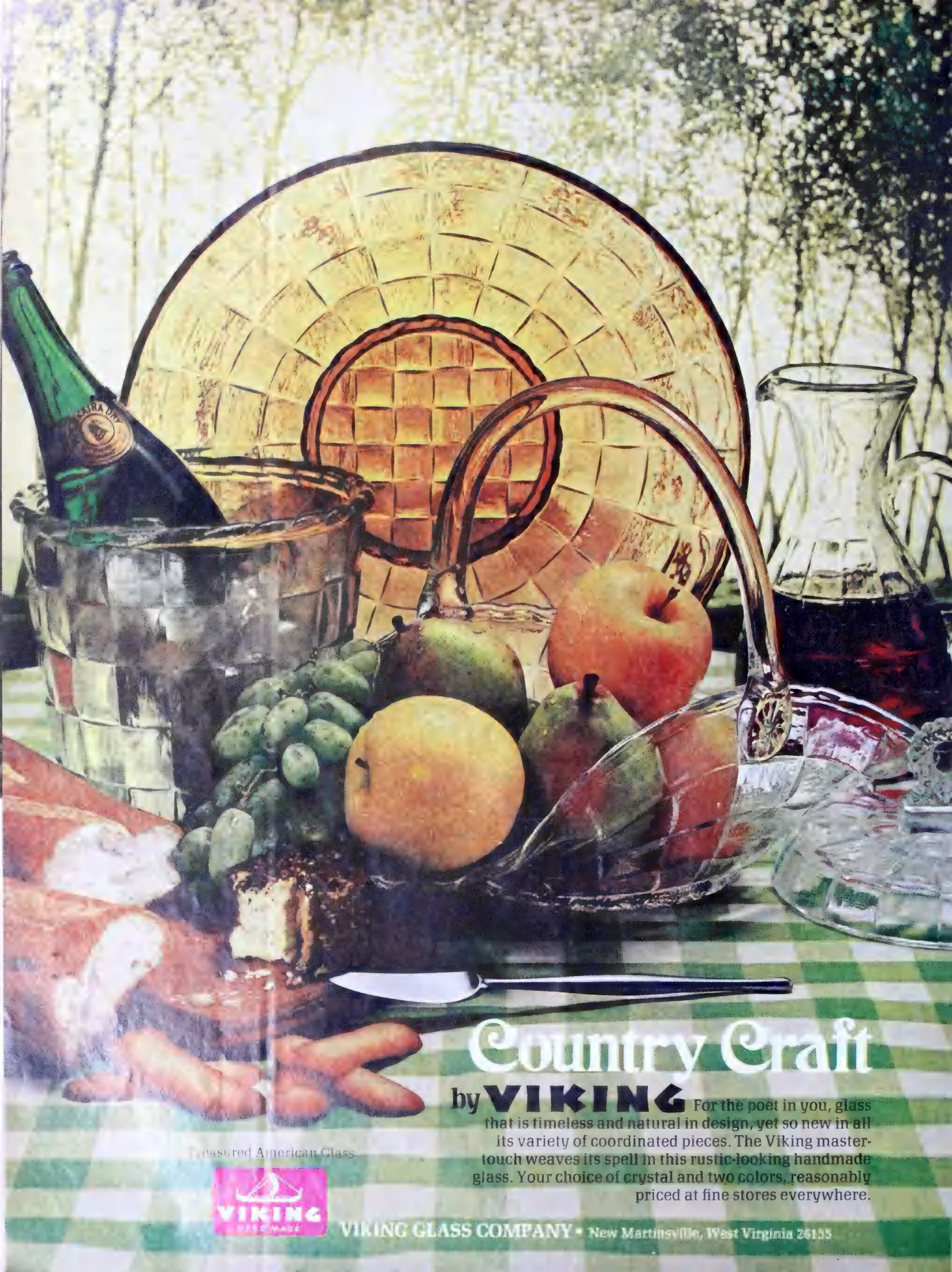
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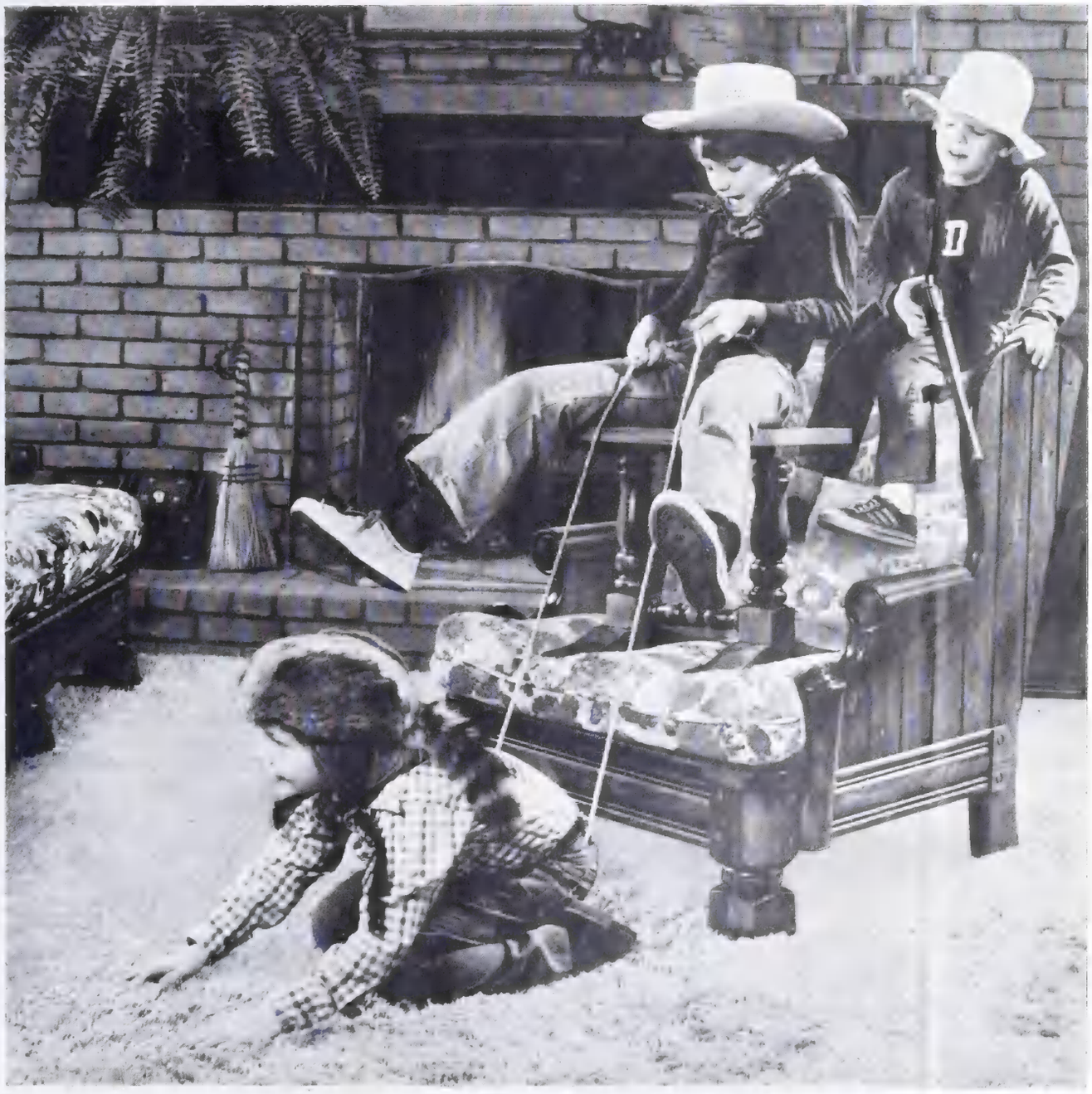
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BRITISH BUILDERS' HOUSES: NOT QUITE KINGLY

By DAVID LAMPE □ When my wife and I arrived in Maryland in May, 1973, to begin house-hunting after having lived in England for many years, friends warned that we were in for a hard time. Both house and land prices had risen scandalously, they said. A good 10% in the previous year.

"You don't know what a housing problem is," we told them. In England, we'd just watched housing prices more than double in 12 months.

Job for job, Britons earn about half as much as their American counterparts and they pay higher taxes. Yet their new homes cost almost twice as much as ours cost us.

The British housing problem began in 1940 when the German Luftwaffe began to damage or destroy a third of their housing. For more than a decade after the war, the British home-building industry was prohibited by law from undertaking anything except the rehabilitation of bombed buildings and the erection of emergency public housing in the worst-damaged areas. Though the population rose by several million during this period (making Britain today about 10½ times as densely populated as the 48 continental states), the British built no builders' houses.

Home building has never caught up with demand—because of skilled manpower and materials, because mortgage money has never been allowed to flow evenly for very long, most of all because of a land shortage. The British rarely allow home building on agricultural land or woodland, and so land available for the equivalents of our least posh subdivisions was running $12,500 to $19,000 per ⅛-acre lot by the time we left.

But the British housing situation really came apart about 18 months before we left, when the Tories decided that public housing (in which about 40% of Britons live) should no longer be subsidized and that plenty of money should be made available to the building societies which finance most home purchases. Every year since World War II, British home prices had risen an average 8% while other prices had risen about 5%. During the last two years, prices jumped still more, although since August of 1973, the market has softened. The new conditions created wild inflation of home prices as public housing tenants, seeing their rents almost double, joined the housing rush.

Even in times of tightest mortgaging, finding builders' homes in Britain is agony, for multiple listing and commission-sharing by estate agents isn't done. Buyers must do a lot of leg work, trooping from agent to agent.

The houses they finally find are seldom exciting. Plopped down on ⅛ acre of land, today's average British builders' house comes with few frills—not even bathroom mirrors. Strangely, the average Briton would have it no other way. He prefers to buy—or improvise—extras one at a time rather than mortgage them along with his house. Fitted appliances are rare, except for garbage disposal units.

Many builders' homes in Britain come with no kitchen units other than the one supporting the sink. Most kitchens have vinyl or linoleum flooring, but other floors are usually unfinished pine tongue-and-groove.

Storm windows aren't standard and central heating systems raise prices so much and temperatures so little that many new-home buyers prefer to install their own systems.

Kerosene stoves still heat many middle-class British hallways, and various other makeshift heating devices are used. One, very much promoted by the state-owned (*Continued*)

UNCOMMON INCOME: LEARN WHEN IT'S TAXABLE BEFORE YOU ARE AUDITED

A part-time salesman borrowed $500 from a friend and then couldn't (or wouldn't) pay it back. After trying unsuccessfully to recover his money, the friend gave up and declared the loan forgiven. As soon as he did, the part-time salesman had to declare the $500 as current income and pay taxes on it that year. Internal Revenue Service looks on any forgiven personal loan as income and expects to collect taxes on the sum.

This nettling twist to the tax laws is one of many buried in the lengthy regulations for taxpayers prepared by IRS. While it's no fun to learn about taxable income outside your regular salary and dividends, these are the kinds of disturbing facts IRS agents dig out during a tax audit. If outside income is discovered in an audit by an agent, he will bill you for taxes plus penalties. In short, it's better to learn about these regulations now—before an audit.

Here, then, is a round-up of IRS regulations on uncommon income.

- Life insurance payments to a widow or widower is nontaxable, of course. But let's assume the money received is wisely invested in gilt-edge securities or a bank savings account. In such an instance, the interest income from these investments is taxable.

However, if the survivor chooses to accept planned payments from the insurance company over a specified time period, the picture changes. Interest accrued on the sum held by the insurance company and payable to the survivor is tax-free up to $1,000 per year.

- Money received as a result of a successful suit for damages to one's character or for personal injury or illness is nontaxable income. But damages received for loss of income are taxable. Say a pedestrian is injured by a moving taxi. He misses a full two months of work and is paid by his employer for only one of those months. In a suit against the taxi (*Continued*)









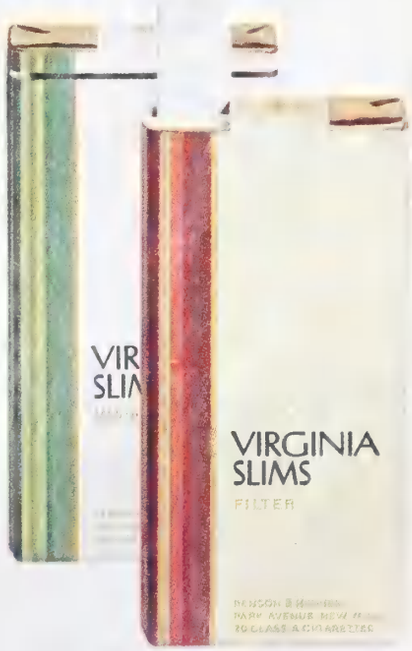
On her cruise from New York to London in 1911, Hattie Blackshire dared to smoke a cigarette. She got as far as Staten Island.



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ing: The Surgeon General Has Determined Cigarette Smoking Is Dangerous to Your Health.

17 mg."tar," 1.2 mg. nicotine av. per cigarette, FTC Report Sept.'78

How to decorate on a light budget:



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A light bulb's future in a transformer lamp, socket adapts to period lighting and most any decor. Also for Tiffany and contemporary fixtures.

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Flickering flames create the mood of candlelight. In shapes for either standard or candelabra fixtures.

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All the elegance of cut glass the radiance of precious jewels. Its exclusive finish fills a room with brilliant highlights.

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One of the smallest of bulbs but very, very bright. Perfect for places where you want to add a dash of sparkle. Curved tip, in clear or frosted finishes.

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insight

electricity companies, is called the "night storage heater," an enameled steel case the size of a cedar chest, enclosing an electric heating element embedded in bricks. Charged during the early morning hours with specially metered, lower-rate electricity, this radiator slowly dissipates its accumulated warmth during the daytime. On unexpectedly warm days, windows must be thrown open to allow unwanted heat to escape and on cold days, supplemental heating must be provided, usually by heaters using more expensive electricity. Not classed as permanent fixtures, night storage heaters don't raise property taxes, and a few Britons take these heaters with them when they move. Of course, the Central Electricity Generating Board has never publicized the fact that a noticeable number of these ponderous makeshifts have crashed through floors of older dwellings.

While U.S. home builders continue to offer relatively spacious homes, British builders' houses continue to get smaller. Family rooms would be considered a Victorian extravagance, and I've never seen a house with a recreation room in the basement because most new British houses don't even have crawl space, much less basements. Thus, Britons spend more on drop-down attic ladders and the erect-it-yourself storage shed.

Although somewhat less imaginative and modern, British builders' homes are at least as solidly built as ours. The building societies see to this. They prefer masonry for mortgage reasons, so few homes are of frame construction. Aluminum and vinyl siding materials are beginning to appear—but not on builders' houses. Interior walls are either plastered or dry wall; prefinished veneer and hardboard paneling haven't yet been discovered by these builders. British roofs are good. Usually interlocking concrete tiles that will probably last as long as a ceramic tile roof I saw a farmer uncover in one of his fields in East Anglia. The building beneath it had sagged into the earth and become worm fodder, but the roofing tiles still interlocked as when laid by Roman roofers some 1,800 years earlier.

My wife and I quickly found land in Maryland, keeping inside our tight budget by compromising on an acre instead of the two or three we'd hoped for. The low-cost modular structure we were able to accupy within three months contains features our British neighbors wouldn't dream about. Big, built-in clothes closets in each bedroom! Electric outlets on every wall—almost as many in the kitchen as many British builders' houses have in all rooms! Oh, we'll miss the heated towel rail rack in our British bathroom. But that's about all.

TAXABLE INCOME

Continued

company, he collects damages for the injury (nontaxable) and a sum equal to his lost earnings (taxable).

Contest winnings, as if you didn't know, are taxable. That includes cash, of course, as well as the cash value of new cars, vacation trips, fur coats and so on. And winnings from gambling—even illegal gambling—are taxable.

However, expenses run up while pursuing the contest goal or betting on your favorite horse can be deductible, provided you can justify them and provided they are never more than the amount of winnings.

Private gambling losses—the monthly poker game—are also deductible, again only to the extent of your winnings, and assuming that *everyone* at the table is prepared to add these items (winnings and losses) to his tax return.

● Americans frequently relocate. While many moving expenses are deductible, a reimbursement by your employer for a loss sustained in the sale of your house is considered income.

● There are a great many scholarships and fellowships offered to aspiring students. While most of these are tax-free, those won in a contest in which there is no requirement that the money be used for education are taxable. And there are at least four more cases of taxable education money.

1. When an employer reimburses an employee for tuition and expenses to return to college, the employee must report the reimbursement as current income.

2. Grants to journalism students are taxable when the student works on the staff of a commercial newspaper that financed the grants through the college.

(*Continued*)


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Bamboo effects of wood and brass accent the contemporized Regency design, with specially selected Prima Vera and contrasting French Olive Ash veneers to achieve dramatic flares.

This Regency bamboo style curio cabinet is just an example of the beauty in store for you when you visit your Weiman dealer. Ask for the new colorful brochures on the Weiman Regency collection, or write for your free copies. Also send for free color brochures for Weiman's Warren-Lloyd collection of other fine upholstered furniture.

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insight

3. Payments to registered nurses taking part in an anesthetist training program of a hospital are taxable.

4. Students must pay taxes on money received as interns to state legislatures or state political leaders.

● The new attitude toward women notwithstanding, alimony payments are taxable income to the spouse receiving alimony, provided payments are periodic and of a fixed amount. Lump-sum payments awarded by decree at the time of the divorce or separation are not taxable.

Child support is not taxable, but only if the money is so specified in the decree. Otherwise, this sum, too, would be taxable as alimony.

Paying taxes on income is an accepted fact of life. The discovery that income can sneak into your life in different forms may come as a shock to some people. If you're at all in doubt, check with your accountant or seek advice directly from IRS.

—B. ROBERT ANDERSON

letters

Keep publishing your magazine. It is always a pleasure and an open door to so many interesting facets of all our lives. *House Beautiful* has always been one of my favorites. I have subscribed for many years.—M.M.E., N. Muskegon, Mich.

For the last two years I have waited eagerly for your December issue and have been very disappointed. What has happened to the beautiful and excitingly new Christmas decorations you used to have that could be purchased? I bought most of them and have used them for years in many ways. Your traditional things are lovely but not very interesting—we look to you to set the pace and give us something new and original. Please let us have some new decorations for next year and try to get at least a list and some small pictures of them in your November issue so we'll have time to find them and buy them. —Mrs. F.R., Louisville, Ky.

As an interior decorator and a teacher of interior decorating I would like to commend you highly on your January issue. It is filled with pictures of the kind of homes that almost anyone can live in. From the antiques of Knappogue to the contemporary of the home in West Vancouver, the same good taste is used that I am trying to teach my students and reflect in my clients' homes. Thank you for a first-rate issue and some positive statements on today's decorating.—S.S., Dallas, Pa.

I was thoroughly enjoying your December issue, especially the section on the personal table settings of well-known people, until I came to Gloria Vanderbilt's dining room. My first impulse was to get in there and clean up that mess! The only pleasant thing in the entire room was the Christmas-tree centerpiece. The wallcovering, draperies, china, etc., are truly atrocious. I find it hard to believe that anyone would find that room appealing. I guess if you have a well-known last name you can try to fool almost anyone.—Mrs. J.R., Lebron, Conn.

I would like to congratulate you on the January issue. Certainly the pages devoted to Knappogue Castle are outstanding. I do think, however, that I would recommend storing knives rather than cooling wine in the classic urns described on page 48.—B.S., Oakland, Calif.

It has been a long time since I've seen such a beautiful home as the one in Gloucestershire in the January issue—and never before in a commercial magazine. I congratulate you for your innate good taste in selecting a home that is typical of what most Americans think of when England comes to mind. —H.M.S., Scottsdale, Ariz.

Although I have never written to a magazine before, I would like you to know how much I have enjoyed both the November and December issues. (*Continued*)

"It's a shame more women don't take up Interior Decorating."

Why should any woman today allow herself to get trapped under a pile of boring household chores or in some dull, underpaid job?

Carin Baugh, of Kennewick, Wash., escaped that trap by becoming an interior decorator. She actually earns as much money as most men do. And she has more fun doing it.

She doesn't have to hassle with commuting; she's only five minutes from the department store where she works.

She sets her own hours; so she can always manage to be on hand if her kids are in a school play or some other event a mother wouldn't want to miss.

And she seldom gets bored because each day is different. One day she's redecorating a basically fine but run-down old "mansion;" on another she's helping a local business plan their new offices, etc.

When Carin talks about being an interior decorator, she almost sings.

"Every time I meet an unhappy woman I say to myself, 'Isn't it a shame more women don't take up interior decorating as a career?' "

There's room for many more Carin Baughs. *Forbes* magazine calls home furnishings "perhaps the hottest growth field of the 1970's." And the way things are going, having an interior decorator might soon be as usual as buying a second car.

Interior Decorating can be almost anything you want it to be.

You don't have to take a job. You can start a business in your own home—using part of it as both office and "showroom." You can furnish it at special decorator discounts. And your accountant can show you how much you can legitimately deduct from your income tax—including all necessary expenses of an office or home workroom.

But, to be successful, you need training. Now you can get the same well-rounded training as Carin Baugh—*right in your own home*—through the ICS School of Interior Design.

The entire program is based on the professional experience of John Gerald, founder of one of America's top-flight decorating firms.

You get and work with top professional equipment. Templates, architect's scale, folding rules, T-square, triangle, fabric swatches and color charts, etc. (The basis for your business workshop later on.)

Ways to make learning easier

You also receive: a viewer and 130 slides that put you *"inside"* rooms; and a cassette tape recorder with tapes—modern audio-visual learning aids that bring your lessons dramatically to life.

Each lesson takes you one step closer to your goal—the confidence and knowledge you need to be a well-paid interior decorator.

Your home as a showplace

Your friends will first notice the difference in your own home. And your advice will be sought.

At this point your lessons change from the principles of decorating to the practice of making money.

You'll learn how to get assignments. How to charge. How to set up your own business. Even what to say to clients who want to bring friends on shopping trips (never)—or to those who want you to talk budgets with their husbands (always).

You will be asked to complete assignments, and return them to ICS. Skillful, interested instructors will review your work. Suggest new ideas or alternate solutions.

Help is as near as your telephone

Although you work at home, you're never alone. You can call ICS—Dial-a-Question—toll-free—any time of day or night—to ask any questions you may have about your studies.

Send coupon for free information

To find out whether you'd enjoy being an interior decorator, simply mail the coupon for our booklet, "Should I Become an Interior Decorator?" It contains answers to the questions you probably have on your mind right now.

We'll also include a demonstration lesson so that you can see how you can develop your skill in interior decorating at home on your own time schedule. There is no obligation whatsoever. © 1973 ICS



Carin Baugh of Kennewick, Wash., is raising two children and yet manages to have an interesting, well-paid job. She's getting more out of life and you can, too.

ICS School of Interior Design

International Correspondence Schools
Scranton, Pa. 18515

Send me your free booklet, "Should I Become an Interior Decorator?" plus a demonstration lesson and other information about your training in Interior Decorating. I understand there is no obligation whatsoever.

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insight

A new subscriber, those were the first I received. They were perfectly lovely, but may I make a suggestion for future Christmas issues: that you include a crèche, which I failed to see last year. After all, that's what Christmas is all about.—R.K.L., Falmouth, Mass.

crafts

Up until a few years ago, only a hearty few made their own quilts. But now the word is out that quilting isn't so difficult. In fact, it has become an immensely popular craft for do-it-yourselfers. If you'd like to join the group, here are a few aids.

Design. The Patchwork Primer by Distlefink Designs is the first kit to help you create your own designs. It has no material, thread or batting. It does have small vinyl geometric pieces and a laminated graph board. The idea is to arrange the self-stick (and easily removable and reusable) pieces on the board until you come up with a design that pleases. A booklet, included in the package, gives patterns and instructions for translating designs into actual projects. Available for $10 postpaid through Distlefink Designs, 718 Broadway, New York City 10003. Also available, for 25 cents: a catalog of quilt kits ranging from $8 for pillows to $55 for a king-size bed coverlet. All materials for the finished projects are included in the kits.

Sewing aids. Two products from 3M for machine stitchers: Scotch Pinless Pattern Holder is an aerosol spray adhesive that temporarily holds patterns to fabrics without pins; Scotch Sewing Tape helps make a straight seam with a tape that can be sewn over and pulled off.

Equipment. Quilting isn't the only phenomenon at the 1974 Crafts Materials and Equipment Show, but it's a part of it. Sponsored by the New York State Craftsmen and held at the New York Coliseum March 28 to 31, the show is open to the public ($2.50) and features exhibitors of looms, wools, wheels, kilns—you name it. Demonstrations of various crafts by the exhibitors might encourage would-be craftsmen. For those who can't make it to the show, a list of exhibitors of craft materials and equipment can be obtained by sending 25 cents and a stamped, self-addressed business-size (no. 10) envelope to New York State Craftsmen, 365 W. 20th St., N.Y.C. 10001; requests filled only until June 30. (Continued on page 24)



For beginning quilters, one of the many quilting kits on the market might be a good place to start. This one, by Paragon Needlecraft, is available in stores nationally for about $10. Designed by the Mountain Artisans, the kit contains screen-printed top in the cat design, quilt filling, muslin, cording, embroidery thread, fabric for back and instructions. It combines embroidery and the quilting stitch; 16 by 19 inches.

Buy Herschede here

ARIZ — Phoenix – Barrow's; Otto Schmieder and Son

ARK — Fort Smith – Grand Rapids Furniture; Hot Springs – Brandon Furniture Co; Little Rock – Brandon Furniture Co; Van Buren – Thomas Love Clock Shop

CAL — Bakersfield – Summer's Furniture; Citrus Heights – House of Clocks; Daly City – Golden Gate Clock House; Hayward – Colonial Village Furniture; Lakewood – Snows Clock Shoppe; Long Beach – California Time Service; Los Altos – Mohr Clock Imports; Napa – Ed Huber's Jewelers; N. Hollywood – Valley Clock Service; Oakland – Berman's Home Furnishings; The Clock Shop; San Diego – House of Clocks; San Francisco – John Breuner; San Jose – Russells Furniture; Old World Clock & Cutlery; San Mateo – Peninsula Clock Shop; San Rafael – Colony House of Casa Marin; Santa Ana – Aarons Clock Shop

COL — Denver – Antique Clock Shop, Inc; Homestead House

DEL — Wilmington – J. B. VanSciver Co.

D.C. — William E. Miller Furniture Co., Inc.

FLA — Clearwater – Kyles Clock Shop; Ft. Lauderdale – Clock Hospital; N. Miami – Liebman Clock Co.

IDA — Idaho Falls – Ahlstrom's Fine Furniture; Rupert – Home Furniture Co., Inc.

ILL — Chicago – Chicago Clock Shop; Guaranty Clock Shop; Joy's Clock Shop Ltd.; Joliet – Spencer's Jewelry; Itasca – R&M Clock Repair; Peoria – Bremer Jewelry Co; Rockford – Krenek's Clock Haven

IND — Indianapolis – Reifers Brothers; Ft. Wayne – Fred Myers Piano Co.

IOWA — Amana – Amana Society; Davenport – The Samuels Company, Inc; Perry – Conklin Jewelers

KAN — Wichita – Horton's

LA — Monroe – The Pillars; Natchitoches – Lilley Furniture; New Orleans – Kirschman's (Veterans Store); Southern Time, Inc.

MD — Baltimore – Albert S. Smyth Co., Inc.; Stewarts; Middletown – Gladhill Furniture Co; Timonium – Albert S. Smyth Co., Inc.

MASS — Brookline – Henry Povall & Son; Dartmouth – Folco Jewelers; New Bedford – Folco Jewelers

MICH — Birmingham – The Time Shop; Dearborn – T. H. Eurich Co; Utica – Schwark Furniture

MINN — Minneapolis – J. B. Hudson Co; St. Paul – Henry Bockstruck Co

MISS — Florence – Bagwell Antique Shop; Greenville – Furniture Fair; Tupelo – Mid-South Furniture Co; Vicksburg – Feld Furniture Co

MO — Bridgeton – B&K Furniture & Appliance Co; Clayton – Craig Furniture; Denver – F. C. Grace Furniture Co; Joplin – Newton's Jewelers; Kansas City – Thompson's Watch and Clock; Kirkwood – A. R. Hoeman; St. Louis – Briens Jewelers; Craig Furniture Co; DeBasio Furniture Co; Stix Baer and Fuller; Wick Furniture Co; Valley Park – Carol House Furniture

NEB — Omaha – Chimes In Time; Nebraska Furniture Mart

N.J. — Asbury Park – Steinbech Co; Camden – J. B. VanSciver Co; Elmer – Carl Harz Furniture Co; Glassboro – Masso's Gift & Clock Shop; Haledon – Faber Bros; Keyport – Kerchner's Accent Home Accessories; Maple Shade – Barrons Fine Furniture; Northfield – Grossman's-Kensington; Oakland – Faber Bros; Oradell – Old Timers Clocks; Manalapan – Steinbech Co; Pleasantville – Steinbech Co; Point Pleasant Beach – Johnson's Furniture Mart; Trenton – J. B. VanSciver Co; Washington – Fliegauf Jewelers; Willingboro – John Carter Jewelers

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OHIO — Cincinnati – The Clock Gallery; Cleveland – John P. Sedlak Interiors; Dayton – Rikes Department Store

OKLA — Muskogee – Ricketts Piano Co; Oklahoma City – Swiss Clock Shop; Tulsa – Royal Lamp

ORE — Canby – Hansen's Jewelry; Portland – Millers Fine Furniture & Interiors; Nielsen's Jewelers

PENN — Allentown – J. B. VanSciver Co; Bala-Cynwyd – J. B. VanSciver Co; Jenkintown – J. B. VanSciver Co; Lancaster – J. B. VanSciver Co; Philadelphia – John Wanamaker

S.C. — Columbia – Dems House of Diamonds; Greenville – Reifers Furniture Co

S.D. — Sioux Falls – J. H. Bechtold, Inc. Jewelers

TENN — Gatlinburg – House of Clocks; Memphis – Time Square

TEX — Dallas – Weirs Furniture Village; Houston – Alberto's Clock Shop; San Antonio – Leal's Jewelry; Leonard's Colonial Shoppe

UTAH — Ogden – Van Kamper & Son; Salt Lake City – Christiansen Furniture; Syracuse – R. C. Willey & Son

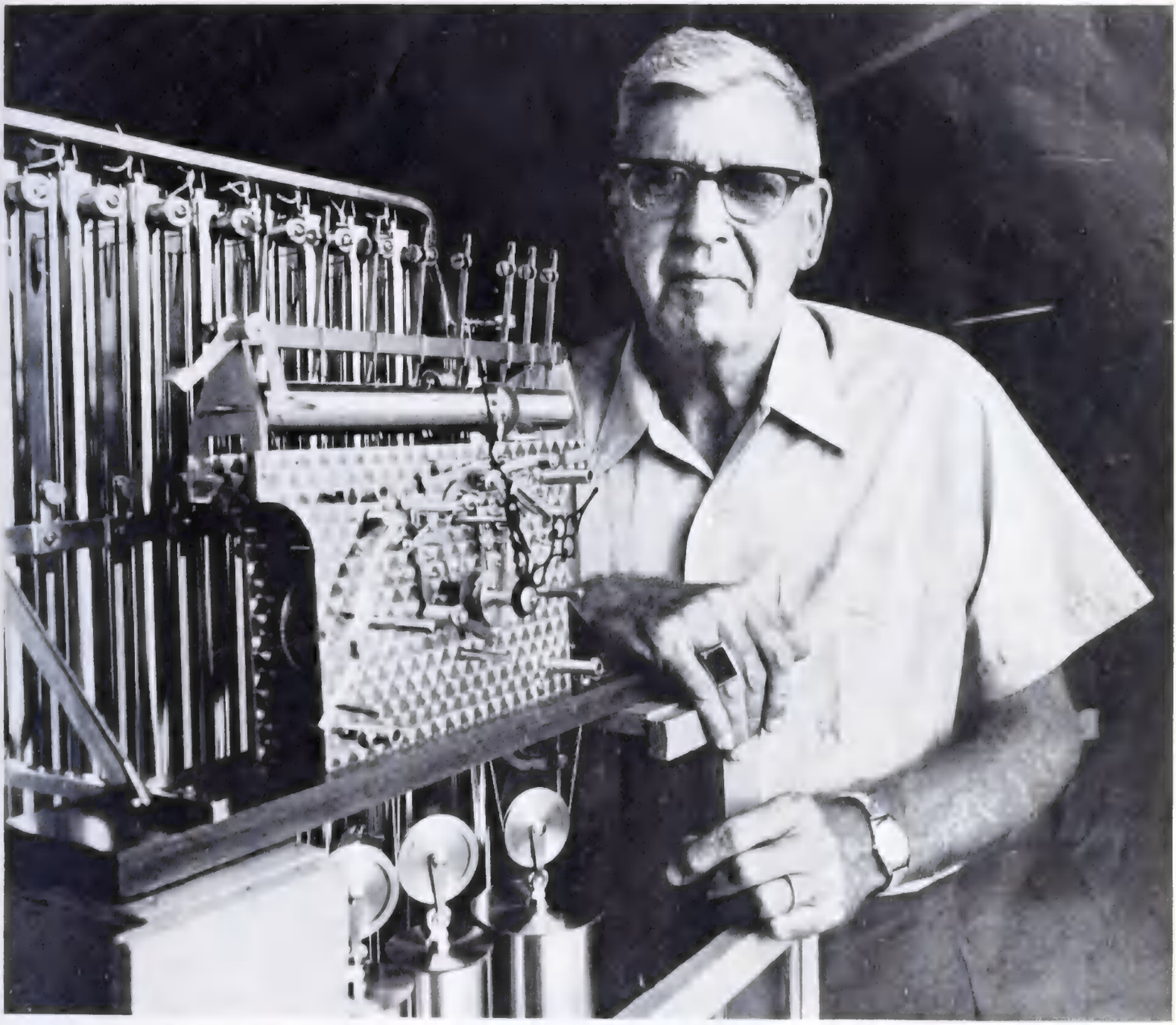
VA — Fairfax – Fairdale Furniture; Springfield – Williams Wayside Furniture; Woodbridge – Williams Wayside Furniture

WASH — Lynnwood – A House of Clocks; Spokane – Dodson's; Tacoma – Antique Clock Center; Meier's House of Clocks

W. VA — Wheeling – Furniture Galleries, Ltd.

WIS — Fond Du Lac – Krail Jewelry; Green Bay – Snider and Daanen; Milwaukee – Schreiber Clock Shop

Dick Herschede is the vanishing American. A stubborn perfectionist.



To most of us, work is just a business. To Dick Herschede it's a challenge. To make clocks better than his Father, better than his Grandfather. A crusade against shortcuts, plastic ornaments and lick-and-a-promise attitudes that steal your integrity.

"In 1905 my Grandfather set out to build a clock superior to any. And his clocks won gold medals around the world. He and my Dad believed whatever you make, make it the best you can. I started in the business in 1933. I see to it that we still think that way."

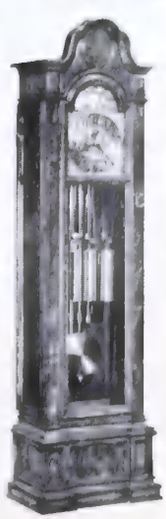
You may think it's a small thing, but Dick and Roy Slater increased the chime vibration in a tubular bell clock by 24 seconds. It was a major breakthrough. The kind of breakthrough only a master clockmaker would achieve.

Other American clockmakers have found it cheaper to make just cases, and import inexpensive German movements. Herschede is the only clock company in America that makes the movement for a tubular bell grandfather clock. Wouldn't you rather own a clock made by a clockmaker than a cabinetmaker?

Remember that when you see Herschede clocks. And you can see them all, from $4,000 down, by sending 25¢ for a color brochure to Herschede Hall Clock Company, Starkville, Mississippi 39759.

Division of Arnold Industries.

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Gold Medal winning clocks since 1885

Now, with the guidance of expert

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Then you are invited to examine and try some of the projects—FREE for two weekends—in Volume I of a new kind of creative activity encyclopedia, *THE FAMILY CREATIVE WORKSHOP.*

This new series is recommended by TIME-LIFE BOOKS to satisfy a growing demand for more meaningful, enriching, useful, rewarding ways to spend leisure time.

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CREATE elegant beaded fruit decorations.





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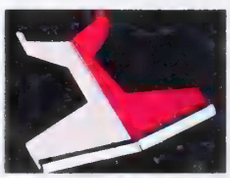
OUTDOOR ACTIVITY.
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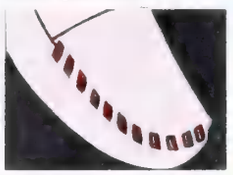
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THE FAMILY CREATIVE WORKSHOP



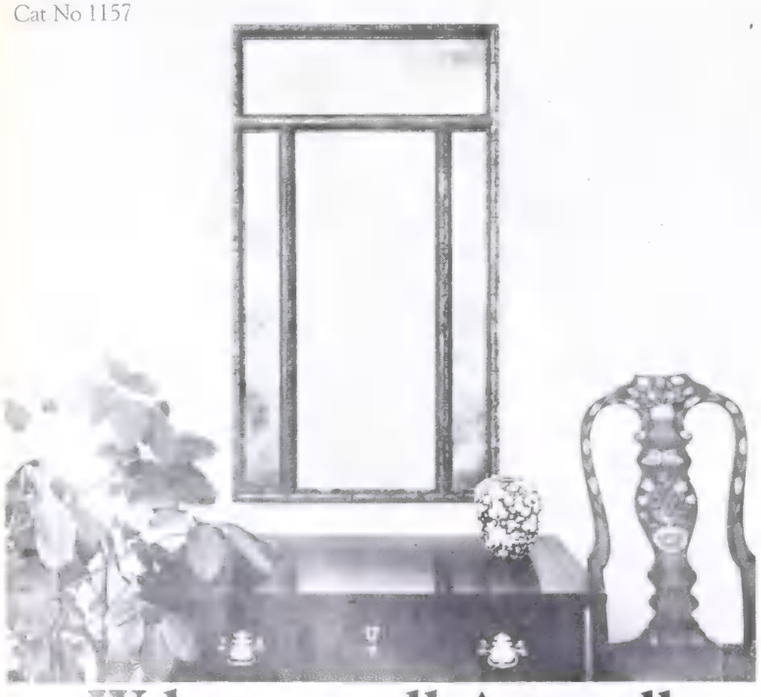
What makes furniture great?

Ageless design makes furniture great. Like graceful French Provincial. Skillful handcrafting and superb materials. Like richly grained solid cherry and walnut veneers. All of these qualities result in great furniture. The kind you'll be proud to own. You'll recognize them in the Lorraine IV Collection. Dining and bedroom furniture in your choice of glowing natural wood and luscious painted finishes.

For a handsome color brochure filled with decorating ideas, send fifty cents to Dept. HB-4A, Mebane, N.C. 27302

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Wake up a wall. Any wall.

Our rattan mirror with its smoked border insets is one way to wake up your foyer or library. For more suggestions send us your name and a dollar. We'll send you our full color catalog and the name of your nearest Carolina Mirror dealer.

Carolina Mirror Corporation

North Wilkesboro, North Carolina 28659

insight

The finished product. Perhaps you'd like to own a quilted pillow or coverlet, but aren't quite up to making it yourself. Heirloom Crafts has a catalog of quilt designs for home and fashion. Finished quilts for the bed begin at $125 for a single ($60 for a tufted coverlet). The brochure is 15 cents from Heirloom Crafts, 101 Glenview Rd., Lookout Mt., Tenn. 37350. The group will also do custom work to your design and color.

Learn by reading. In most cities, courses are given to teach the craft of quilting. As a supplement or a guide, there are a number of books to choose from stressing different approaches and patterns. Celine Blanchard Mahler, designer of the House Beautiful quilt on page 93, has written ***Once Upon A Quilt*** (Van Nostrand Reinhold, $8.95, hardcover; $4.95, paper), an instruction book with graphed designs and detailed information on all phases of quilting and upkeep. The photographs include antique quilts from Ms. Mahler's own collection and scaled drawings of the patterns for easy interpretation.

Some other books, old and new, to look into: ***America's Quilts and Coverlets*** by Carleton L. Safford and Robert Bishop (Dutton) has excellent photography of many quilts—antique to contemporary. ***A Quilter's Companion*** by Dolores A. Hinson (Arco) has drawings of patterns with instructions. ***Patchcraft*** (Van Nostrand Reinhold paperback) puts forth ideas for patchwork projects. ***The Perfect Patchwork Primer*** by Beth Gutcheon (McKay) details projects with instructions. **Quilts & Coverlets: *A Contemporary Approach*** by Jean Ray Laury (Van Nostrand Reinhold) is full of imaginative ideas for today's translations. ***The Pieced Quilt, An American Design Tradition*** by Jonathan Holstein (New York Graphic Society) is for looking and reading. ***Patchwork Simplified*** by Alice Timmins (Arco) features clothing and home accessories from patches.

—ANNE OGDEN

address book

Here are some objects the sources of which were recently requested by readers. Although not unusual items, they apparently have an elusive quality.—JEAN BAKER

Andrews/Nelson/Whitehead, 7 Laight St., New York City 10013 (attention: Martha Cowan, Import Department)—imported decorative papers suitable for drawer lining, gift wrapping, etc.; French, Italian, English book and Chinese tea chest papers. Write for wide list of distributors. In New York City: Sam Flax, 25 E. 28th St., 10016, or Arthur Brown & Bros. Inc., 2 W. 46th St., 10036.

Bazaar de la Cuisine, 1003 Second Ave., New York City 10022—gourmet esoterica, just about anything you can name including a small (six to eight cup) cappucino-maker, $175; free catalog.

Berliner & McGinnis, Nevada City, Cal. 95959—bookplates: new designs, some copied from the antique, zodiac and children's motifs; imprinted with name or not; imprinted at no extra charge with "the music library" or "the record collection of"; free catalog.

Haviland & Co. Inc., 11 E. 26th St., New York City 10010—an all-white Haviland china pattern, "Torse White," with swirled edge suitable for hand painting. Write above address for nearest retailer.

A.L. Stone Displays, 353 W. 57th St., New York City 10019—display accessories for art: "touch-turn" swivel bases turn in any direction on concealed miniature ball-bearings. They come in black or white vinyl, Plexiglas or Formica, at $8.50 to $23; natural wood to custom order; cases and cabinets for collectors; large plate hanger extending to 30 inches with protective plastic-covered clamps, $2.50; lighting fixtures to enhance objects; free literature.

Woolworks, 783 Madison Ave., New York City 10021—custom framework for needlework; can supply any style table to fit needlepoint backgammon diagram.

The following are new names for our services list. Again, we urge you to write the craftsmen *(Continued on page 28)*



A beautiful put-down.

t down the Bold One, a lorful cushioned vinyl from annington's fabulous Million r Collection. In red and five ner fashionable colors.

Beautifully easy on the es . . . and the feet.

Best of all, you don't need put down any wax . . . its eaming surface cleans up sily with a damp cloth.

Figure on less than $100 installed for a normal-size room. Or, do-it-yourself and save. For most rooms, our wide rolls completely eliminate seams.

Mannington—the name to ask for at floor covering dealers everywhere. Or, write to us for dealer name, a free mini-sample, and colorful booklet showing 32 other designs and over 100 color combinations of our beautiful put-downs.

Tough. Smart. And out to floor you.

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Other fine floor coverings by Wellco Carpet Corp., of Calhoun, Georgia. A wholly owned subsidiary of Mannington Mills, Inc.

Yes, there is a dishwasher that scrubs pots clean.



We know you're not going to believe any dishwasher can scour pots, pans and casseroles clean. Especially baked-on macaroni and cheese.

So buy a Whirlpool dishwasher with the Super Scour cycle for a lot of other good reasons. Two spray arms that reach into every nook of the wash chamber. And exclusive silverware basket in the door. And cutlery basket. And porcelain enameled interior.

And just be pleasantly surprised that your pots, pans and casseroles, when loaded according to instructions, come gleaming clean.

Super Scour cycle also available in portable/convertible models.

See.



Whirlpool
Home Appliances

We believe quality can be beautiful.

LA-Z-BOY® LA-Z-ROCKER®
The Latest Concept in Comfort!




ROCKS


BACK FLEXES


SWIVELS

The La-Z-Boy La-Z-Rocker is true comfort you will welcome into your life! This is the chair that literally "breaks its back" while you sit, relax or rock! It actually flexes with the natural movement of your body, and swivels, too! If you feel that you and your family deserve the best, this is the chair for you. Beautiful styling is also an outstanding feature! You'll love that fashionable low-back silhouette. You'll be proud of your own good taste. The La-Z-Boy La-Z-Rocker is available in your favorite color and fabric. See your La-Z-Boy dealer today, or write for your free, full-color brochure.

LA-Z-BOY CHAIR CO., Dept. HB-SR 74-4, Monroe, Mich. 48161

Elegant cabinets for stereo

Lane introduces this beautiful answer to the housing problem for stereo components. Swing-away end compartments accommodate speakers, have adjustable removable shelves. Center compartment has two pull-out shelves for amplifier and turntable units. Traditional, Early American, Contemporary styles. For folders send 25c to The Lane Company, Inc., Department 042, Altavista, Virginia 24517.

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For a nearby Lane Stereo Cabinet dealer, phone free:
[illegible]3-6000 (In Conn., 1-800-882-6500)

insight

before sending your possessions. Some have backlogs of work and your special requirements should be discussed.

John Brotman, 307 E. 53rd St., New York City 10022—craftsman specializing in restoration of antique furniture; all hand work, executed by Brotman; can identify age, period and designer of a piece; repairs all types of wood furniture.

Glass Masters Guild, 52 Carmine St., New York City 10014—stained glass window and lamp restoration; can repair Tiffany lamp shades if all pieces are included or if they can match the glass; reproduce medieval stained glass; supplies, books and advice for do-it-yourselfers.

Hensler Furniture Refinishing Inc., 3100 Christy Way, Saginaw, Mich. 48603—custom furniture refinishing; can reproduce missing or badly broken wood parts; custom or repair carvings; large wood inventory—able to match grains.

Louis Mattia, 980 Second Ave., New York City 10022—lamps, sconces, chandeliers electrified; may be able to match or duplicate missing parts; crystals and prisms; unusual neo-antiques wired for lamps; fixtures incorporating holophane glass shades, Mattia's hobby, for sale. The owner is creative in solving problems.

books

■ Alice B. Toklas was for half a century the friend and companion of Gertrude Stein. The people she met and corresponded with sound like a Who's Who of the literary, musical and artistic world of the 20th century. **Staying on Alone: The Letters of Alice B. Toklas,** edited by Edward Burns (Liveright, $11.95) covers her correspondence during the 20 years she lived on after Stein's death in 1946, arranging to have her manuscripts published, guarding her extensive art collection, reporting on the weather, the chilliness of the Paris flat, the vagaries of successive *femmes de ménage,* an "underwhelming" visitor, the illnesses and recoveries of Basket the dog, and her luckless Parker 5. The letters, interspersed with recipes, disclose a remarkable, witty woman: "Gabrielle ate herself to a standstill"; "I've *sold* a cooking thing [book] I scrambled together. . . . It hasn't been paid for yet. I hope they won't forget"; Her letters seem to flow from her pen in a warm, humorous and loving stream. A most interesting, entertaining book.

■ No one will escape the energy crisis, but country people may find life more rewarding than their city kin under these trying circumstances. And perhaps cheaper. How to become a country person is the experienced advice given in **City People's Guide to Country Living** by Betsy and Hubbard Cobb (Macmillan, $5.95). Why experienced? Because they successfully managed to move from apartment living in Manhattan to a vintage home in upstate Connecticut. Perhaps you can, too.

■ One of the most penetrating photographic studies yet made of the surprising design inherent in natural objects and situations is compiled in **Forms and Patterns in Nature** by Wolf Strache (Pantheon Books, $10.95 hardcover, $3.95 paperback). Here are microscopically filmed revelations of the patterns in sea foam, reflections on water, crystals, leaves, feathers, shells, all joyously recorded by an aware eye.

■ Parents who are concerned about their children's learning abilities would do well to get hold of **Why Johnny Can't Add, the Failure of the New Math** by Morris Kline (St. Martin's Press, $6.95). It tends to blast the hopes of parents and pedagogues that the arithmetical learning process could be made more painless by the New Math, which Prof. Kline feels only confuses the young with abstractions.

■ RECENT BOOKS BRIEFLY

Personal Politics: the Psychology of Making It by Ellen J. Langer and Carol S. Dweck (Prentice-Hall, $7.95 hardcover, $3.95 paperback). How to translate psychological techniques into specific plans for personal action.

Hooked Rugs & Ryas: Designing Patterns and Applying Techniques by Xenia Ley Parker (Henry Regnery, $6.95). Design ideas from old and new rugs simply and well (*Continued*)

you've seen all there is to see in sheets, we're taking you to the Metropolitan Museum of Art with rich adaptations of French and English prints.



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This is English Manor, just one of our authentic adaptations from the museum's textile collection. In no-iron Wondercale of 50% Kodel® polyester and 50% combed cotton percale. Co-ordinated towel and bedspread, too. For the store nearest you call this toll-free number: 800-447-4700. In Illinois: 800-322-4400.

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435-10 mirror, 47 x 34½, about $65

So much elegance for so sensible a price! A mirror fit to grace the halls of kings, its frame a triumph of deep-sculptured artistry, featuring floral, curl and shell motifs. Richly finished in metal gold . . . flawless reflecting surface of ¼" float glass . . . superb craftsmanship by Bassett Mirror, world's largest manufacturer of decorator mirrors. ▪ Send 50¢ for book, "Instant Decorating Ideas"—30 pages in color by Pat Guinan, famed decorating authority. Write Bassett Mirror Company, Inc., Bassett, Virginia 24055.



A charm all its own

Fresh, gay and carefree. That's Country Casual rattan furniture, by Ficks Reed. Superb design, quality construction. Unmatched selection of finishes, fabrics, colors and patterns for decorative versatility. At fine stores everywhere.

"The Most Famous Name in Rattan Furniture"
4900 Charlemar Drive Cincinnati, Ohio 45227

FICKS REED COMPANY

insight

illustrated in black and white. Shows the actual hooking process and gives ideas for rugs, fashion, art, furnishings.

Creating with Card Weaving by Sally Specht and Sandra Rawlings (Crown, $2.95). Clearly spelled-out non-loom technique for various projects, principally fashion.

Owls of the World edited by John A. Barton (Dutton, $17.95). A fascinating history of these birds, explicitly describing origins, types, living habits, vocalizations and the conservation of owls. Excellent color illustrations and photographs.—HELEN BRIGGS

noteworthy

What do 70 million Americans have in common? Backaches. According to a panel of doctors at a seminar recently sponsored by the Simmons Co., this pain-in-the-back now rivals the respiratory ailment (including the common cold) as the nation's number one ailment. It's nothing new, say the Simmons people, who trace the history of backaches to biblical times when Jacob wrestled the angel. "It isn't exactly clear," they say, "whether Jacob sustained a sacroiliac subluxation or a ruptured disk." It's too late for Jacob, but in an effort to bring the rest of us some relief, Simmons is cosponsoring a half-hour animated-and-live production called "I am Joe's Spine"—with Burgess Meredith as the voice of the 33 vertebrae in the slightly paunchy "typical American," Joe. It will be aired in April over 75 television stations. Among the suggestions to be put forth for preventing backaches: Sit in straight chairs; sleep in a knee-bent side position; bend from the knee when lifting heavy objects; avoid lifting while twisting; avoid long periods of stooping and, for women, avoid sling-back pumps and excessively high heels. Simmons' personal contribution to the cause is its new Hard Simmons Maxipedic—a sleep set that meets medical standards for firmness. It's tax deductible, too, as a medical expense when a hard bed or bed board is prescribed by a physician.

Here's the latest wrap-up. It's called Quik Pak—an all-in-one wrap-and-seal material that eliminates the need for string, tape, staples and glue. In short, a miracle for those of us with 10 thumbs. Made of heavy paper (stronger than wrapping paper, more like cardboard), one side is corrugated and covered with a self-sealing adhesive. You just cut to the size you need and stick the package together. The outside of Quik Pak is decorated with a red-and-yellow or blue-and-yellow gift wrap design and includes the words "To" and "From" scattered randomly—so no matter how you cut it, it's easy to label and send. Quik Pak is sold in rolls, 24 by 60 inches long, $1.49 per roll. Available exclusively at Design Research stores in New York; San Francisco; Westport, Conn.; Cambridge, Mass.
—SUSAN SCHRAUB

building

Buy a new house this year, and there's a better-than-average chance you'll be given a warranty on its construction. Sensitive to public criticism, the National Association of Home Builders has devised a voluntary program for its 72,000 members to provide new home buyers with a 10-year warranty against loss due to structural defects, a one-year warranty on workmanship and materials and two years to cover some of the mechanical systems. Good news if you buy from a builder who complies. And not bad for those who don't immediately, since competition will probably drive them to give warranties, too.

We have more than enough air pollution out of doors. Air pollution indoors is just too much. How to clean it up is the subject of an eight-page booklet "Cleaner Air" from Research Products Corp. Describing clearly what air

(*Continued*)

Miss Vanderbilt's photo . . . Francesco Scavullo

Bloomcraft®

295 Fifth Avenue, New York, N.Y. 10016

Gloria Vanderbilt loves being surrounded by beautiful things, don't you? That's why she has designed decorative fabrics, bedspreads and pillows for Bloomcraft. They make staying home a truly delicious idea! Be sure to see them at fine stores everywhere.

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One perfect rose
that will never fade.

The Mother's Day Rose Pendant.

A Special Edition in Sterling
by International Silver.



Every mother should get at least one rose. This lovely rose pendant-cameo blooms in sterling. It was created in the design studios of famous International Silver. The back is suitable for engraving and the chain is finished in tarnish-proof rhodium.

This is a special sterling edition made for American Archives. We suggest you order now, to guarantee delivery for Mother's Day, May 12. (Shipped pre-paid, First Class mail.)

Sterling Pendant with chain $12.50. Includes postage. © 1974 International

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insight

filters and air cleaners can do for you, the booklet is free for the asking. Write the company at Madison, Wisc. 53701.

A reasonably-priced, put-it-together-yourself shelving system appeared on the scene last year and it's worth mentioning. The name is System Plus; the material is particleboard; assembly is truly simple and to give you a sense of the price, one 12 by 32-inch shelf is around $4. You could build a two-bay, ten-shelf unit for under $80. Out-facing edges and both



surfaces are finished. The material is ready for varnish, stain, paint or nothing. PMI Systems Plus Products is the maker and if you can't find the system sold nearby, write the company for information: 45 W. 17th St., New York City 10011.—
JOHN H. INGERSOLL

how to...

"I picked it up at an auction sale." I have said this often, for over the years a good many of the furnishings in my house have been "picked up at auction" and at a bargain price.

Buying at auction sales is a serious business. The amateur is bidding in competition with dealers and professional buyers. He has to know what he is doing or he is going to get stung!

From long experience I have learned several important rules that may serve as guides to the person who would like to try his hand at auction sales but does not quite know how.

■ Never bid on anything without inspecting it before the sale. How easy it is to forget this rule if guided by impulse! "Oh, there's a Toby jug just coming up—I hadn't seen it." (And you collect Toby jugs.) You thrust your hand up when bidding starts; the item is knocked down to you on the third or fourth bid for more than you should have paid and when you claim it after the sale you find it has a broken spout. Had you examined it you would not have bought it at any price.

■ When you have viewed the contents of the auction room and decided what you are going to bid on at the sale, be sure to set a maximum bid. Do some comparison shopping at second-hand and antique shops. It is better to pass up a desirable object than to be carried away in the bidding.

■ Plan to bid no more than half a retail dealer's price for a comparable piece. For a really first-rate item you might permit yourself to go much higher. But in setting the maximum bid allow some leeway. For example, you decide to go as high as $22.50 on a china table lamp. You are one of two bidders. The bidding starts as $15, goes up $2.50 at a time and reaches $22.50, with your opponent bidding. If you are flexible, you will go one more bid and may get the lamp for $25.

■ Attend a few sales as a spectator till you have a pretty fair idea of an item's price range. Ask (Continued)

IN MAY

GREAT REMODELINGS

dozens of ideas for changing space by remodeling and redecorating

- a 19th-century carriage house becomes a sunny and spacious habitat for functional suburban living . . .
- in a Brooklyn townhouse, the Mediterranean flavor of arches and marble floors . . .
- a tiny apartment in Manhattan is transformed into a charming pied à terre
- an old-fashioned house in Westport, Conn., gains a glass-walled library . . .
- a weary old house on a landmark block in the south Bronx comes to life again
- a tearoom-in-a-town-house turns into a contemporary home for a young family near Philadelphia
- carpeted platforms bring drama to a large apartment in New York

PLUS

A SPECIAL SECTION ON REMODELING BATHROOMS LARGE AND SMALL AND MORE COUNTRY CHIC IDEAS

In the May
HOUSE BEAUTIFUL

At your newsstand
April 18



Washed by GE's Potscrubber™ Dishwasher. Witnessed by Good Housekeeping.

Good Housekeeping can't afford to take chances with their good reputation.

So when we asked them to witness a demonstration of our Potscrubber Dishwasher on September 18, 1973, we knew they'd be tough.

This was their only requirement:

Show that the Potscrubber cleans dirty pots normally found in the home.

First came the pots and pans. Aluminum, ceramic, porcelain enamel on iron, glass, stainless, even an old pot of questionable origin was used. Non-stick-coated items were rejected. They were too easy.

Then came the messy part. Our home economists outdid themselves with an assortment of tough cleaning problems. We had chicken in gravy, pea soup, sticky beef stew, a thing we called "spinach disaster," angel food cake (a real tough one), and chicken cacciatore. And as if these nightmares weren't hard enough to clean, we let them "age" 3 hours to simulate your "standing time" at home. Then we washed them along with full loads of soiled dishes.

A lot of different kinds of pots and pans.

A lot of different kinds of cooked foods.

And Good Housekeeping watched every move we made for three solid days. These are unretouched "before" and "after" photographs. Proof of what the GE Potscrubber Dishwasher can do under some of the tough conditions you might have at home.

Maybe that's why so many people are satisfied with the Potscrubber Dishwasher.

We know Good Housekeeping feels that way. That's how we earned their seal.

And we back up our performance with another dependable feature. Customer Care... Service Everywhere.™

This is our pledge that wherever you are, or go in the U.S.A., you'll find a qualified GE serviceman nearby should you ever need him.

The Potscrubber Dishwasher... another reason why GE is America's #1 major appliance value.

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insight

the auctioneer on exhibition day: "What do you expect that Sheffield silver-plate tray will fetch?" He will give you an honest estimate, for he has had enough experience to be within shooting distance of the final price.

■ Avoid overbuying. Getting bargains can go to the head. From time to time you will have to take yourself in hand and ask yourself, do I really need that tilt-top table?

■ Keep your eyes open. In the jumble anything can turn up and much can remain hidden. It takes a sharp eye to spot the treasure buried in a carton of bric-a-brac.

■ Don't buy a lot of trash to get a piece of blue Wedgwood Jasper ware. A dealer can afford to pay $40 for a basket of junk to get that one thing; he can sell everything at a profit. Leave the bulk lots for secondhand dealers.

■ BUT, if you can't resist grab-bag buying, be sure after you have decided to bid on a carton of oddments containing a piece of antique needlepoint that your desired item is there at bidding time. Hundreds of viewers make a mess of an exhibition; things get tossed from one carton to another.

■ Bid openly. The timid bidder is likely to be overlooked. Arrive early enough to get a far-front seat, preferably on the aisle, so that the auctioneer can see you and when bidding raise your catalog high enough to get the auctioneer's attention. If you get your bid, an attendant can conveniently reach you to get your name, address and the usual deposit of 10 or 25% of the bid, which most auction houses require of the unknown buyer.

■ When you're not bidding, don't fidget or you may find yourself in a little predicament such as this: On the hottest day of summer in a midtown Manhattan auction room the auctioneer paused and whispered to his assistant and there was a lull as the assistant came down the aisle to lean over and speak to a lady sitting behind me. "Lady, you had better not fan yourself with your catalog while the auctioneer is selling. You nearly bought yourself a china cabinet."

You may, of course, bid by proxy. The auctioneer will accept a written commission to bid your maximum, saving you the anxiety of making your bid seen or heard and saving time. You can telephone after the sale to inquire whether you got the bid.

■ Finally, be alert at the sale. The alert person who bids crisply is the one likely to benefit from slack bidding.

There is a rhythm in bidding. An energetic auctioneer gets off to a flying start. But wait a while. In 15 or 20 minutes the frenzy subsides, the pace slackens and prices begin to level off. Buyers start chatting among themselves while waiting for particular items to come up. In the slump the auctioneer is likely to knock down something valuable to a watchful bidder.

During such a lull some years ago in London, when the dealers weren't paying attention but were gossiping among themselves, I bought a 1760 Chippendale mahogany octagonal wine cooler for 12 pounds. In those days that was $48. Today it is worth at least 10 times that, the most valuable piece I ever "picked up at auction."

—SYLVIA SUNDERLIN

etc...etc...etc...

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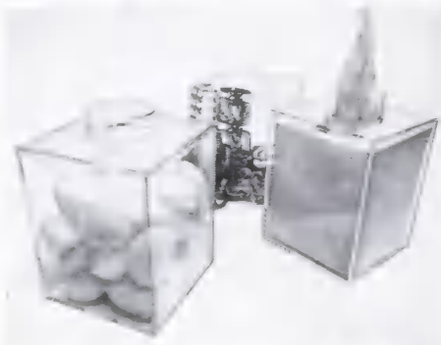
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NEW



By MARY BOWDEN ☐ Bar aid (*above*) holds 300 cocktail recipes computerized. Here's how it works: Insert one or more keys into the labeled liquor slot; lift top of case and a choice of recipes on vinyl cards drops out. Case available in orange or green. "Cocktail Computer," $9.95 postpaid. The Vantage Co., 7615 Metro Blvd., Suite 124, Minneapolis 55435. Clear cubes (*below*) can hold belts, cotton balls or tissues; open or closed knobs. "Hanssen Qubes," $5 each, plus postage from Hanson Scale Co., 1777 Shermer Rd., Northbrook, Ill. 60062.



Balloon lamp (*below*) easily blows up to a dramatic 30 inches. Black cylinder package is used as base, comes with 25-watt incandescent bulb. Lamp gives off soft glow in white, yellow or orange. Tensor Corp. "Balloon Lamp," $9.95.

Ultra-mod sphere (*below*) is AM radio plus phonograph with two-speed turntable (33⅓ and 45 rpm) and front-mounted Unicone speaker. Hinged dome dust-cover is in smoked acrylic. Light-on hits faceted metal center and flashes as the music rolls. "PhonoSphere," $45. Smaller sphere, hanging jauntily on a Lucite stand, is a battery-powered alarm clock with a radio on reverse side. "Analog Clock Radio," $35. Both spheres in orange by Sanyo.





PAUL JACOBSEN

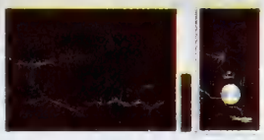
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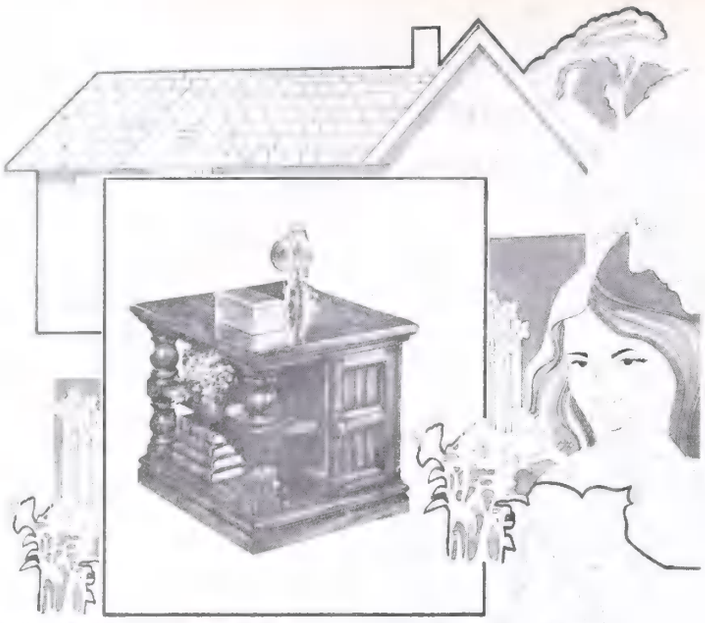
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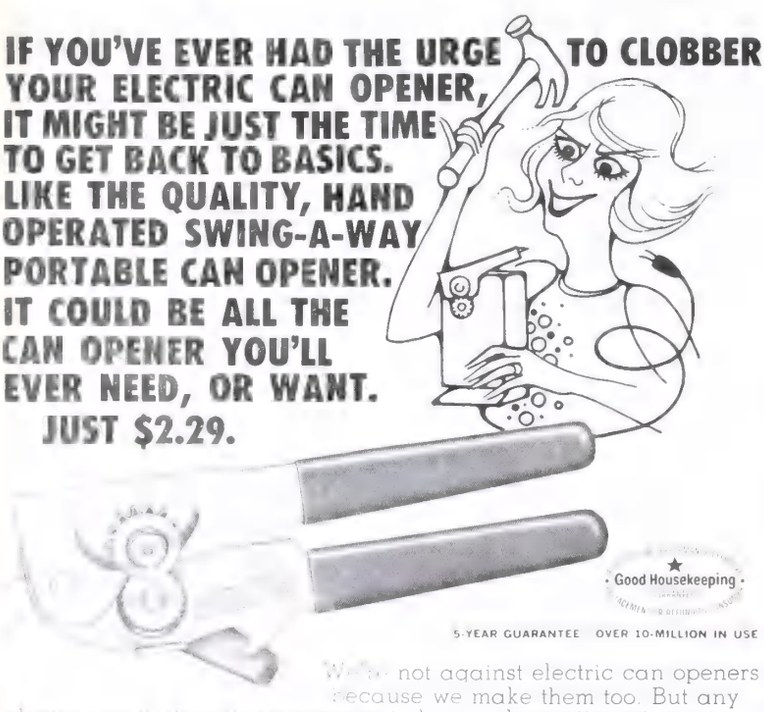
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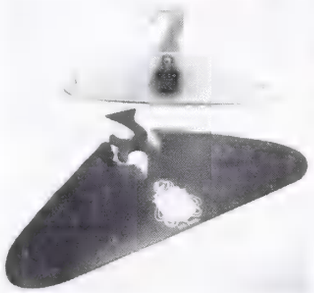
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NEW

By MARY BOWDEN □



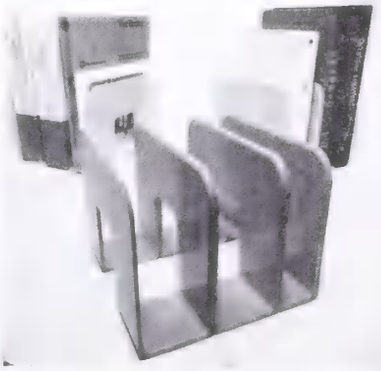
Ultra-fast drink maker (right) dispenses two cups of hot water in under two minutes, makes instant coffee or broth or brews tea. Sunbeam "Hot Shot," $18. Shown with it, a three-cup pitcher, the Corning Ware "Hot Server," $6. Go-Go drip-dry clothes hanger in plastic (below) travels flat in suitcase. Two for $2.50 postpaid. International American, 2801 Chillon Way, Laguna Beach, Calif. 92651.



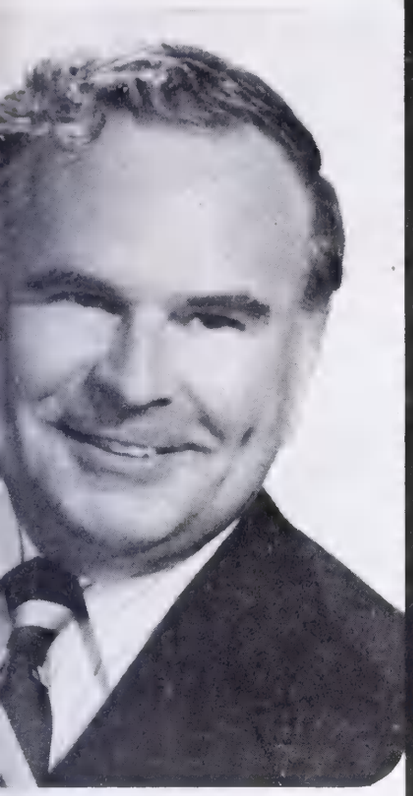
Shadowbox wine rack (below) stores six bottles and six stemmed glasses. Wall-mounted, it's 11½ by 17½ by 9¼ inches; in natural pine, $20, or walnut stain, $22. From Heath Ltd., 985 Howard St., San Francisco 94103.



PAUL JACOBSEN



Directory-and-file stand (left) can be used vertically or horizontally to hold loose-leaf folders, reference books and telephone books. Molded one-piece polystyrene in yellow, orange, blue or off-white. File stand, $9.50 postpaid. Seabon, 54 E. 54th St., New York City 10022.



THE VALUE OF PURCHASING FURNISHINGS THROUGH PROFESSIONAL RESOURCES

by IVAN SANDERS
President of the
Resources Council

On the next few pages you'll see furnishings available through professional trade sources. I'd like to explain some special features of these products, which are usually not available in merchandise at a retail store.

There is a major difference between designer oriented merchandise and retail. Much merchandise available through a retail store is mass produced, and therefore has limited individuality and flexibility. Merchandise offered to the professional designer, decorator or architect (and available to you through them) is specifically tailored for use in a given environment or area. There is unlimited flexibility with such merchandise, and it can be designed to reflect the personality of the client.

The furnishings you'll see, as well as all the furnishings available through professionals, can be depended upon for excellence of quality and design. Manufacturers take pains to continually improve on materials and workmanship to insure a quality product.

Generally, the following features are available when you buy home furnishings through trade professionals.

- Furniture that you buy through a professional interior designer is from a resource that is a top professional in the field, and who will see to it that you get a top quality product.
- Furniture can be ordered and designed to scale and color so that an environment will be created to suit your specific needs.
- A great deal of the merchandise encompasses hand workmanship; and therefore has had more personal care in assembly and finishing.
- Fabrics are generally selected for style and durability and tailored to fit custom frames.
- Window treatments and draperies are also custom designed for the particular needs of your window area.

Thus, when purchasing such furnishings you're dealing with professionals at each level. The people involved in the planning and execution of the merchandise, as well as the person helping you make the purchase that suits your particular personality and environment, are trained to provide good quality and good service. And since our home environment has such a profound influence on us, we members of the Resources Council feel strongly about providing customers with the best that our profession can offer. In keeping with this, members of the Resources Council, in the home furnishings industry, continually work to help both the professional designer and student of interior design with seminars and workshops that provide them with the latest information in our field.

The professionalism involved in bringing trade merchandise to the consumer brings a more personal involvement by all—manufacturer, interior designer and customer—and all can share in the feeling of satisfaction and accomplishment of being a part of a job well done.

RTISEMENT

To find out just what it's like to work with a decorator, we asked Mrs. Schlachter (right) *to chat informally with us about her experiences with Albert Hadley—the decorator responsible for the design of her New York home. The Schlachters and their three sons have lived with Hadley's design for two years now and all agree that any adjustment would be, in essence, gilding the lily. Shown at right is a portion of the Schlachters' living room. Colors are pale—beige sofa, brown-and-white chair, the rug in muted rose and brown tones, an original painting of pears.*



HOW TO SELECT & WORK WITH A DECORATOR

By CONSTANCE BOGEN □ Are you thinking of hiring a decorator but feel unsure about whether you really need one? Billy Baldwin has always said that if you have the lucky combination of marvelous taste and knowledge of what you want, then a decorator is unnecessary. But you can have good taste and an idea of how you want your home to look, and still be unable to apply them to excellent decorating. Scale, form, shape, color—the component parts of a room demand an expert's knowing touch for the finest arrangements for living.

It doesn't really matter *where* you live but *how* you want to live that should determine your decorating decisions. Whether your home is one large room or a multi-level dwelling, that space must be filled eventually: designed, colored, made atmospheric and comfortable above all. Now your alternatives: You can do it yourself at your convenience or seek professional *advice* only or take that next step and hire a designer to do all or part of your home over a specific period of time.

Where to find a decorator? The circumstances surrounding the hiring of a decorator may be atypical, as in the case of Marvin and Trudy Schlachter—a young Manhattan couple who originally planned to decorate their seven-room apartment themselves, then opted for a professional. Mrs. Schlachter, a graduate of the New York School of Interior Design, had decorated their previous apartment and felt enthusiastic (in fact, challenged) about working with seven rooms from the beginning. Not sure of which stylistic direction to take, she pored over the work of professional decorators, getting back issues of decorating magazines from the last five years. "I spent about a month tearing through them, searching for rooms I liked. If they appealed to me or seemed like I might be able to do it myself, I kept the picture and filed it in a portfolio."

Mrs. Schlachter went ahead with her plans—going to carpenters, doing some look-see shopping for background effects, for wall coverings. Suddenly, the matter of designing a complete home began to feel like a staggering job. "Overwhelming!" she exclaimed. "I knew what I wanted but couldn't realistically handle seven rooms that would have to be done from the very beginning." It was clear to the Schlachters that working with a decorator was the answer.

A friend recommended Albert Hadley of Parish-Hadley Inc. to Mrs. Schlachter, who was familiar with his work by reputation. She met with Designer Hadley and immediately knew that he was the man she wanted to work with. She recalls: "His qualities of warmth and naturalness impressed me. And most of all, he was definitely interested in knowing exactly what my husband and I wanted in our home."

As with Mrs. Schlachter, recommendation from a trusted friend is often how to find your way to a responsible decorator. Magazines like *House Beautiful* are a consistently fine showcase for talented designers. Never neglect window displays and model rooms in department and home furnishings stores (and do investigate the store's designer services and fees). Visit showcase houses and any special decorators' exhibitions. If you've heard of a designer and haven't seen examples of his work, make an appointment and ask to see pictures of what he or she has done. Finally, you can contact the national offices (or local chapters) of two professional organizations for names of decorators in your locale: the American Institute of Interior Designers, 730 Fifth Ave., New York City 10022, or the National Society of Interior Designers, 315 East 62nd St., New York City 10021.

Good rapport with a decorator is essential. Designer Audrey Fiber contributes her point of view: "What you're doing is making friends. You make people aware that the designer is on your side. It's like being a doctor or lawyer. A designer/client relationship is exactly that. They must have complete confidence and faith in you . . . but you have to earn it. It doesn't just happen."

With Mrs. Schlachter, the experience with Hadley was give-and-take throughout. "We were in tune with each other to the point that he could tell me something and I'd be able to visualize it. He didn't have to make renderings or sketches. *(Continued)*

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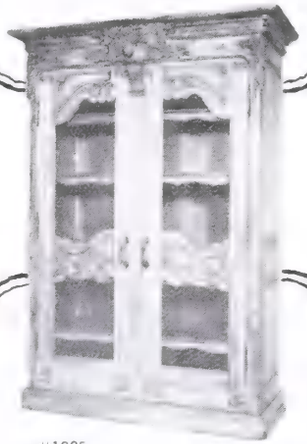
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Working with a decorator

Continued

We just discussed the ideas for each room in the apartment."

How does an apartment "happen?" How does it begin? Decorators ask many important questions before ever touching on the rooms themselves. First, they will discuss your viewpoint on living: *where* you live and *how* is considered; whether your house is in the country or in the city; the style and frequency of entertaining; if you have help; your family's activity patterns and how they are manifested in your surroundings.

Hadley had to understand the Schlachters in this way before undertaking anything. They are an energetic New York couple with three children: He is president of Chess/Janus Records; she is involved with her husband's business, active in the children's schools, and both are very socially-oriented (entertaining frequently). Certain practical designs had to be included to accommodate two children who were under 10 at the time and a third child born about the time the apartment was completed. The apartment had to be captivating, comfortable and versatile. It had to be easy enough for flexible family life, yet establish a flow from living room to foyer to den to allow for large gatherings.

Next, budget. To clarify, the word "budget" describes the amount of money that's available to the designer to complete the job. It's *not* another way of saying very inexpensive; nor does it suggest a lack of spending power. Budget is intrinsic to the development of the apartment: A designer *must* know what you intend to spend.

The Schlachters discussed the initial budget at the onset, but about half of it was used for what Hadley called "background for living"—the look for walls and floors. (The floors were bleached and walls were glazed.) At first, Mrs. Schlachter was distressed and thought they'd have to limit the final decorating to one room. "My husband didn't agree," she said. "He felt we were getting the kind of quality and style that we couldn't achieve without Hadley. So, we went way over our original budget. But," she added decidedly, "if we had it to do over again, we would." Some of the cost went into small but beautiful details, like the 18 brass and six silver doorknobs put into the apartment. "The price was astronomical," Mrs. Schlachter remarked. "It's the only expense that my husband never did digest . . . and to this day he jokes about it."

To get what pleased them, this couple agreed to exceed their original budget. Of course, how the budget is spent—*within* its initial limit—will vary with the decorator and your particular choice of interior. Most decorators charge in one of several established ways: *Cost plus percentage*—here, the designer's fee is arrived at by adding an agreed percentage to the cost of materials. *Hourly and per diem*—designers usually charge this way when called in for consultations, unusual problem-solving, shopping time, preparation of working drawings. *Flat fee*—here, the client pays the workroom charges, merchandise cartage and other expenses, including all the designer's services for the job. *Flat fee plus percentage*—the designer will quote a fee and specify that he will also receive a percentage of all the costs over the original budget. *Retail*—the decorator will bill the client for all merchandise at its list price; there's no discount.

Moving to a new apartment often means assessing the old one—decide what furnishings are adaptable, usable, versatile enough to fit in with a totally new scheme. The Schlachters' previous apartment was done in the French mood, but now they wanted a more contemporary styling. Hadley's evaluation of their old furnishings eliminated everything but two chairs and a mirror—both of which were refinished and taken to the new apartment. "Other than these," Mrs. Schlachter explained, "We kept nothing."

Hadley's total concept of the apartment was conceived first: living room and dining room (both elegant in low-key colors); the foyer (muted tones and textured walls and spacious enough to serve as a small gallery for their art works without any need of remodeling); library in a deep navy (shuttered, masculine) and the master bedroom (country French in blue and white). Hadley consulted in the children's room but only had the built-ins made for them. "The kitchen was my baby," Mrs. Schlachter noted. "I went to a kitchen planner to be sure that this room was done before we moved in. But I did confer with Albert Hadley first, since I didn't want the beige-and-white color scheme that we'd chosen to conflict with the rest of the apartment. Hadley was pleased when he saw it."

The Schlachters had a few basic preferences for furnishings. The steel-and-glass living room table is a Mascheroni design (which is in the collection of the Museum of Modern Art's architecture and design department). Mrs. Schlachter wanted an old brass bed and Hadley located one. Preferring a steel-base extension table for the dining room, they ordered a John Vesey design that seats 12.

Not every designing job involves completely new furnishings unless you, as the Schlachters did, particularly request a radical change. Fine decorators know this rule: Work with what people have. Reupholster, reshape furniture if you can . . . take a client's treasures and put them in better looking surroundings and those treasures become more important.

Down to the basics now. What's it like living in an apartment while it's under construction? "Terrible!" Mrs. Schlachter exclaimed. "I like things neat and orderly. I don't like anything left undone, yet at the same time, I can't stand people working around me. I dislike dirt and clutter and lack of privacy most of all."

Mrs. Schlachter had not expected to be living in the midst of the major structural work. The family had moved to the new apartment in May, were away on Fire Island for three months ("except my husband who was subjected to the noise and work because he was here during the week") and thought that by September they'd be living in a finished apartment. "But," she said, "The floors, wall-glazing, carpentry and wallpapering still weren't done. There was supposed to be no mess but for about a month the workers were here. I had them putting in bookcases, hanging wallpaper and then the floors—the tar kept coming up, so that meant doing them three or four times. That consumed another week."

Although schedules were off (things *do* happen), only one minor catastrophe occurred. The wall-glazing, which was a difficult process—paint, oil, sponge—had to be done after the floors. Unfortunately, the children put their fingers through it while it was wet and the wall had to be reglazed. "Hadley wasn't aware of children and of the damage they can do," she commented. "He realized it more and more as we got further into the apartment."

The Schlachters decided on leather dining chairs—and not antiques—as they had to be sturdy. These work beautifully with the bleached floors, which have a dull finish on them. "The fabrics we have chosen—the tweeds, linens and leathers—everything works. The children have a lot of friends visiting after school and that means heavy traffic on our foyer rug. It's a Treganowan and indestructible. I mean, bikes and carriages go through the foyer and nothing's happened to it. The wall glaze *has* chipped, but honestly, I don't care."

Accessories warm a home. Paintings, artifacts—even the smallest bud vase personalizes a room. Mrs. Schlachter felt that choice of accessories should be, as she says, "an expression of ourselves and our travels. We're very interested in art and I wanted the paintings to be of our selection. Albert Hadley agreed. He didn't try to impose his taste in art or bric-a-brac on us. Everything that we've bought—from the minerals to the books to the art—all have a certain meaning to us."

It's almost an understatement to say that the Schlachters are pleased with Hadley's design. Whether it's an intimate dinner party for six or for a large wine-and-cheese gathering, their apartment is "perfect." Plus, they have great esteem for Hadley as a creative personality. "There was a flexibility in our relationship that was rewarding to me," she said. "For example, if I saw something I liked, Albert Hadley would ask what it looked like or suggest I get it. Then," she continued, "I might see something at a gallery but wouldn't buy it because I respected him too much to just have him *find* things in my apartment that he hadn't seen."

They've been in their apartment for two years now and daily living has left predictable marks on their home. The table is scratched, the cushions are getting stained, things are happening. "That's life," Mrs. Schlachter said. "I don't make my husband or children or guests neurotic about it. Everything can be replaced. It's the human quality I worry about, not the thing quality."

Designer Audré Fiber sees it this way: "We're not like artists who paint the times; we have to fight the times. I feel we have to get people away from what they do all day and give them an atmosphere that's joyous and light and friendly. I think of it as being a very worthy task." Agreed? ■



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Studies in chic

—a shopping tour of trade sources

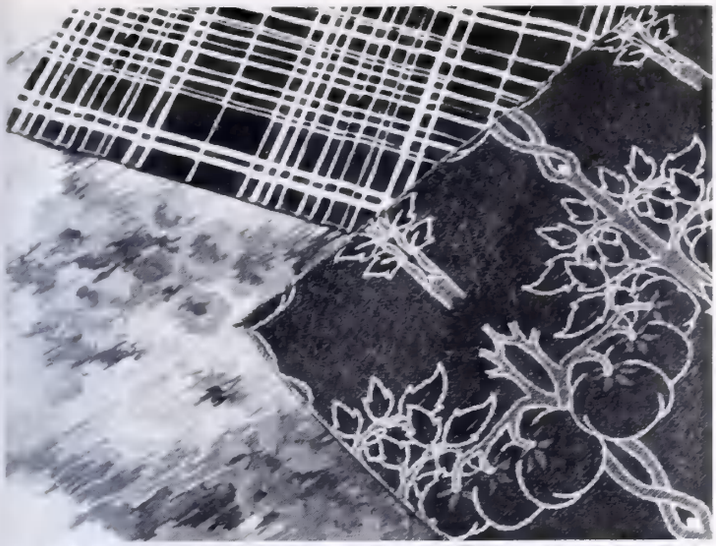
For some of the finest examples of home furnishings design, there is no more worthy gathering to choose from than those that are offered by the member firms of the Resources Council.

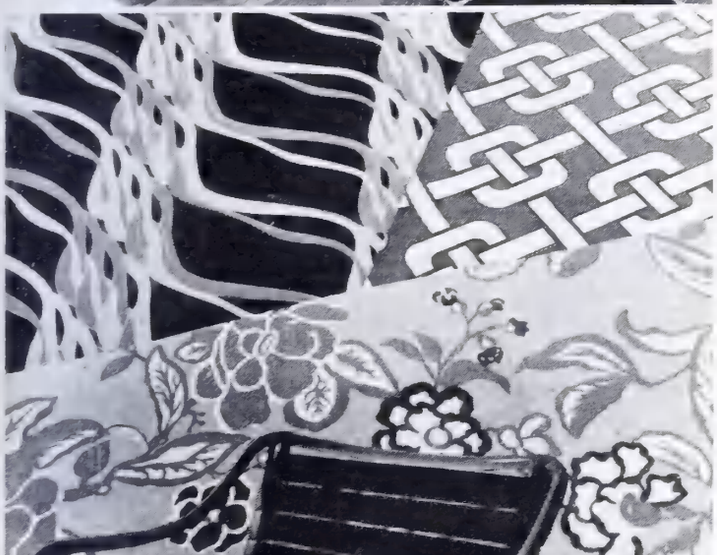
Defining itself as "a national trade association of over 170 quality interior furnishings sources, of every kind, and others allied with the industry," the council serves the design profession in several ways. It maintains a Source Information Center at its national headquarters in New York for the use of designers and architects. It presents product shows for members of the trade, students of interior design and the press. It conducts seminars and symposiums to encourage closer communication between members and designers and publishes *Resources Council News* to keep designers and architects informed on new products and on personnel information of member firms. An annual Design Awards Program encourages good design in America (*see report on page 49*). And, lastly, the council sponsors an annual Fall Market Week in participating New York showrooms for the interest of designers and architects. All of this promotes the over-all purpose of the Resources Council—"to establish a closer bond between its member firms and the designers and architects who buy from them." Merchandise shown below and on the following pages, much of it custom, is available through your interior designer or architect.



HARRY HARTMAN

The three fabrics shown clockwise from upper left: "Festivo," by Stroheim & Romann, is a striped pattern in spun rayon and cotton, 50 inches wide, made in Italy. "Delambre Glazed Chintz," by Brunschwig & Fils, features flowery vines twisting over a dark background, 50 inches wide. Lee/Jofa's "Aviary Toile" adds songbirds to its flowered design; 100% cotton, 36 inches wide. The French Provincial loveseat at bottom is by Philip Daniel. Entirely upholstered in 100% cotton, the seat and back are lightly quilted in one-inch squares of red and white, while the sides and rear of the piece repeat the checked pattern on a smaller scale—with ½-inch squares. Yellow binding sets off the red-and-white color scheme; wood frame is white lacquer.

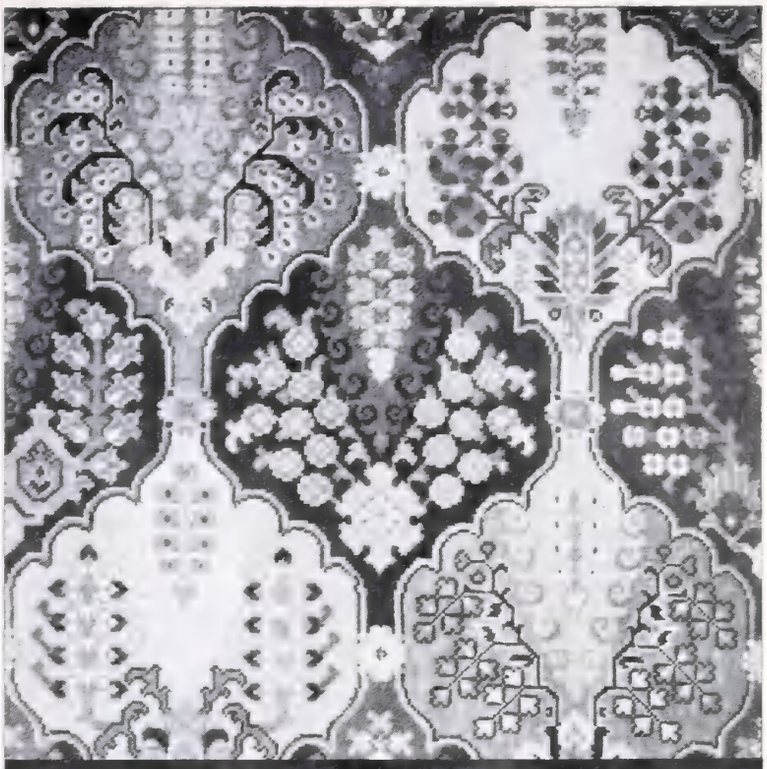






Fabrics (clockwise at top). K B Designs' modern plaid, "McLean," of 100% cotton, 52 inches wide; "Eve," by Tressard, a member of the Belgian Linen Association, of cotton and linen, 47-48 inches wide; impressionist flowers skim over a moiré-look cotton protected with Zepel finish, 54 inches wide, made by Bassett McNab.

Wallpapers (clockwise at center): André Matençiot's "Cratervine," 27 inches in width; "Ruth," by Castlebury-Held; Albert Van Luit's "Barclay," vinyl-protected. Brown Jordan's tubular aluminum chair, "Kailua," with sleigh-runner legs, has a white frame with vinyl acrylic stripping, in 22 colors. At right, Ernest Treganowan's "Marrakech" Moroccan rug with hand-tied knots. Standard wool, up to 12 by 18 feet; special orders available.



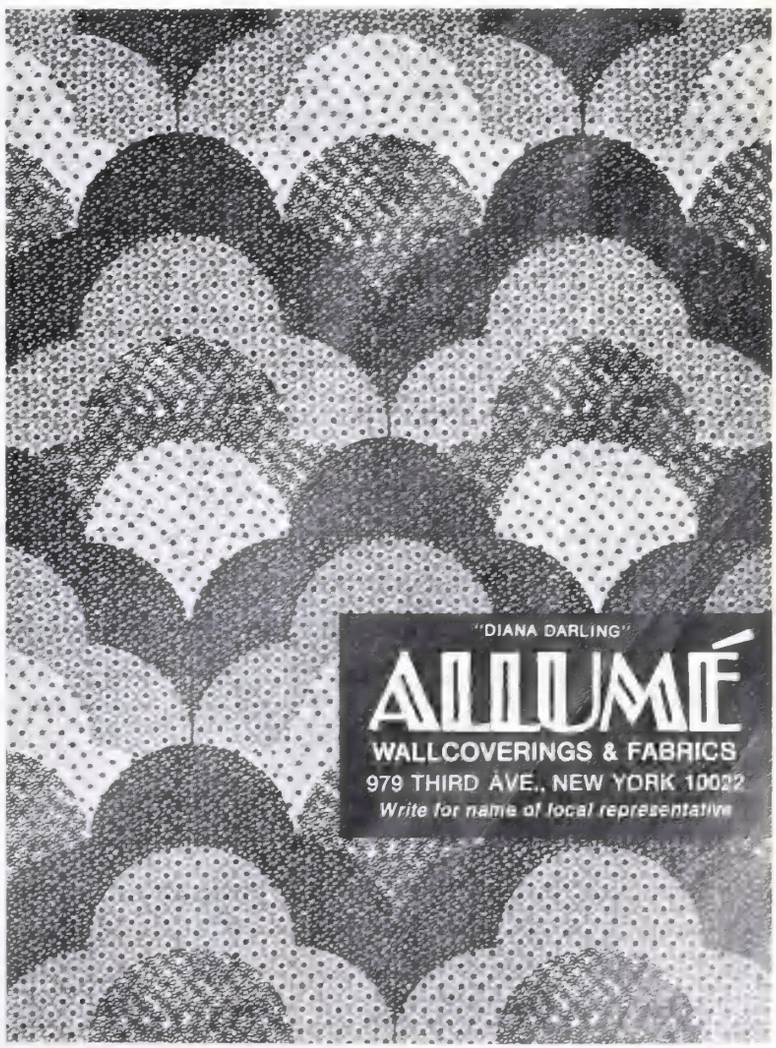
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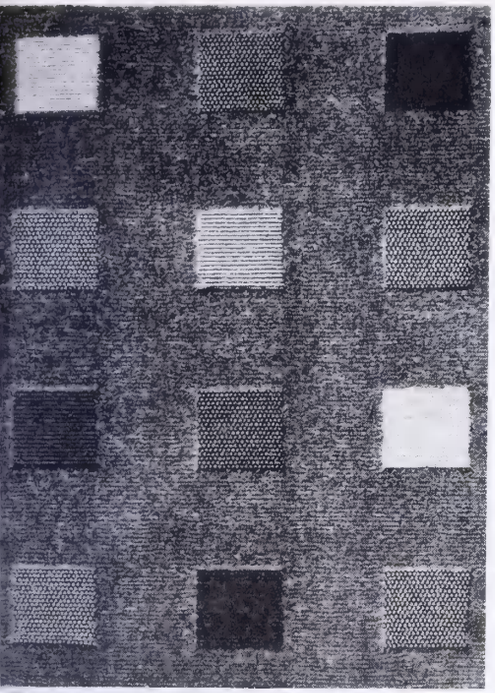
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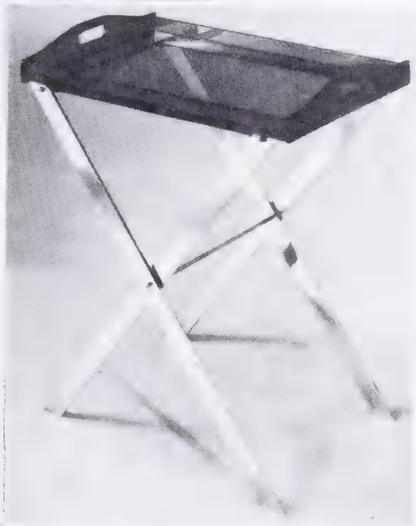


The McGuire Co. "X" chair of hand-turned solid oak with brass fittings, rawhide bindings, leather seat and back in Jack Lenor Larsen's "Elephanta"; in three colors. Wallpapers (below) are J. Josephson's "Olympus" (top); "Arrowhead" in mylar, from Connaissance (center right); "Knit One" by Charterhouse (center left) has matching fabric available. Immediately above is "Fireside," a woven broadloom rug by Saxony; three feet wide, a wool-and-nylon blend and in four color combinations. Chapman's mini trunk sits solidly on a wormy chestnut base. The trunk itself is of leather with brass edging all around and features a nailhead trim. On its base, it measures 11 by 18 by 21 inches high. Use it for a variety of purposes: It's excellent not only for storage, but as a side table or coffee table, as well.



Shown at left, "Quadrangle," a Wilton carpet designed by Jack Lenor Larsen. Of heather spun wool, it has a recessed pattern of small squares surrounded by pile. In four colorways: bourbon, bitter lemon, grenadine and platinum. (Platinum goes with upholstery fabric in "Academia" pattern.)

The butler's tray table (right) has a chrome stand and a Plexiglas tray, comes in 25 colors. By Albrizzi. Below, a smart library ladder with spiral pole and frame by Keller Williams. Shown here in Hadley oak, it is available in any finish, including lacquers; 64½ inches high.





Below, a sweepingly modern design in a custom carpet by Edward Fields. Called "Spaceways," it is made of 100% wool and is available in custom sizes and colors.

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5 Forbes Lane
01810
Freda Rozen Interiors
Allied Board of Trade
24 Lincoln Circle
01810
BROOKLINE
Alan Francis, IID
1432 Beacon Street
02146
HINGHAM
Betsey B. Cole Interiors
29 Bradley Hill Road
02043
LEXINGTON
Frieda Bisberg
Coordinated Interiors
30 Winchester Drive
02173
MARION
Mrs. Richard V. Wakeman,
Interiors
145 Allen's Point Road
02738
NEWTON
Peggy Totten
Totten-Smith Interior
Design, Inc.
16 Belmont Street
02158
NORTH ADAMS
Ronald L. Trout
Countryside Decorators
772 Curran Highway
01247
OSTERVILLE
Virginia Payne, Interiors
Checkerberry House, Inc.
11 Wianno Avenue
02655
PEABODY
Gerard M. Landry
Gerard's Interiors
17 Washington Street
01960
SHREWSBURY
James Markarian Interiors
525 Grafton Street
01545
SPRINGFIELD
Alvin Chase, NSID
Allen Chase Assoc.
Chase House of Decor, Inc.
308 Belmont Avenue
01108
Marion M. Roberts, AID
210 Maple Street
01105

MICHIGAN
DETROIT
Levine & Krutz Interiors
8386 Homer
48209
Sheldon J. Scott, Inc.
Interior Designers
1300 Lafayette East
48207
FARMINGTON
Ellen Forbes
Interior Arts
32720 Northwestern Highway
48024
GRAND BLANC
Donald C. Joseph, NSID
G 8445 S. Saginaw Road
48439
GROSSE POINT
Beverly Tobin,
Interior Designer
BWA Interiors
15108 Kercheval
48230
GROSSE POINT FARMS
William H. Denler, FAID
77 Kercheval
48326
HUNTINGTON WOODS
Joyce Kraft Interiors, Inc.
8375 Hen Drie Blvd.
48070
OKEMOS
Betty Austin Interiors
2398 Hulette Road
48864
OSSINEKE
Adeline Terry
Adeline's Interiors
P.O. Box 85
49766
PETOSKEY
James F. Behan
Pumco Interiors
220 E. Mitchell
49770
ST. CLAIR
Patricia Schwartz, AID
Patricia Schwartz Interiors
751 N. Riverside
48079
SOUTHFIELD
Lois Russ, NHFL
Room at the Bottom
15600 W. Ten Mile Rd.
New Orleans Mall
48075
Ruth Shinno
Ruth Shinno Interiors
30570 Red Maple Lane
48075

MINNESOTA
BLOOMINGTON
Joyce M. Rosequist,
Director of Interior Design
Roman's Interior Design Firm
8012 Cedar Avenue South
55420
MINNEAPOLIS
Campbell Drapery & Interiors
2309 West 50th Street
55410
Naomi L. Haseleu
615 E. 27th Street #3
55407
Steven C. Ovrebo,
Interior Designer
Modern Center, Inc.
1030 Marquette Avenue
55403
Robert Sidenberg, AID
Residential & Commercial
Robert Sidenberg, Inc.
65 South 10th Street
55406
Ron W. Sorenson
Thomas Designs, Inc.
2941 Hennepin Avenue South
55408
ST. PAUL
Sandra C. Boardman
Jean S. Pierson
Jean-Alexandra's
782 Hilltop Road
55118

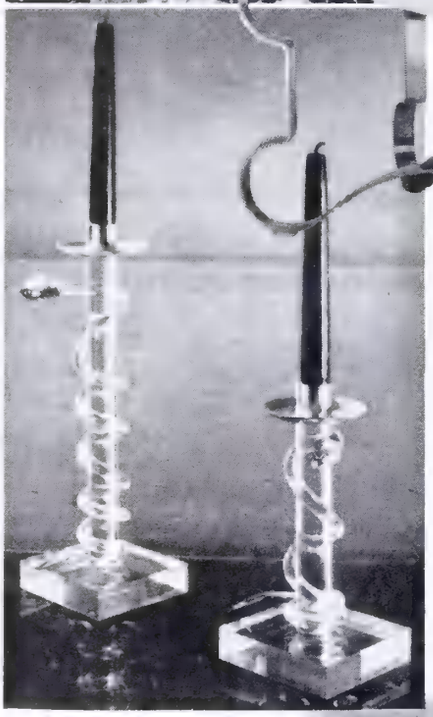
MISSISSIPPI
HATTIESBURG
Hilda Miller East, NSID
137 Pinehills Drive
39401

MISSOURI
CAPE GIRARDEAU
Harry Rust, AID
2434 Brookwood
63701
CREVE COEUR
Phyllis Kodner
Interior Design
44 South Spoede Rd.
63141
KIRKWOOD
Rosemary Greene
The Greene House Interiors
464 Gabriel Drive
63122
LAKE SAINT LOUIS
The Design Post
Interior Design &
Retail Furniture Store
6 Wharf Street
63367
Elli Interiors
Allied Bd. of Trade
Lyons Mercantile Agency
29 Royale Court
63367
SAINT LOUIS
Annalou Carrier Interiors
216 Parkland Avenue
63122
Kathleen A. Creger, AID, Acc.
Designer Consultant
6527 Chamberlain Ave.
63130
Charles E. Kerr, AID, Acc.
Robert P. Newton, AID, Acc.
Kerr-Oberbeck, Inc.
314 North Euclid
63108
SPRINGFIELD
Thelma Holland
1675 E. Seminole
65804
WEBSTER GROVES
(ST. LOUIS)
Judith Lennon
M. Harris & Associates
(To the Professional Trade)
217 Arbor Lane
63119

MONTANA
GREAT FALLS
Harriette Nickel Hatley
Interior Designer &
Consultant
Harriette's Interiors and
Gifts
Professional Building
Box 86 510 1st Ave. North
59403
Thomas C. Matsko, AID
L.M.H. Company
1219 Central Avenue
59401

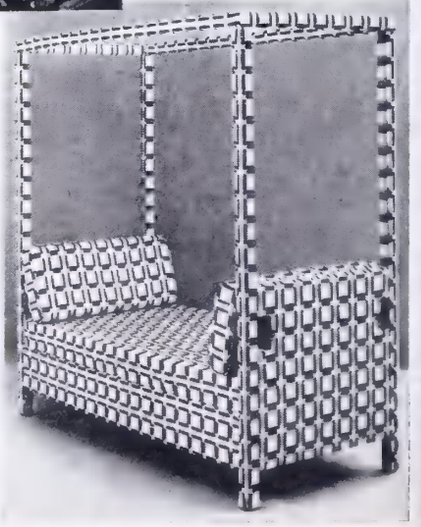
NEBRASKA
LINCOLN
Nancy Van Dervoort, AID
Old Cheney Road
68516
Nancy R. Smith, Designer
1732 So. 24th Street
68502





"Light and Shadow" (top) is a custom carpet designed by Roger McDonald for V'Soske. Of 100% wool, it has a sheared, raised pattern on a partially sheared background. Upholstered bench by Green Metals-Dante (above) has a rolled steel frame with pewter finish that has been hand-ground, lacquered.

From Albrizzi, a stunning modern candlestick (above) in clear Plexiglas with square base and a thin spiral climbing up the slim column to a chrome or brass holder. Available in a choice of heights to compose into dramatic groupings, it's shown in both eight-inch and 12-inch versions. Elegant in its simplicity is this contemporary, completely upholstered four-posted daybed from Bedquarters (right). It's also available in a trundle style or one with drawers beneath.



Award winners

—professionals judge the trade

One way to test the tenor of the times, to see where we are and where we're going, is to take a look at awards. Whether they're for the most popular movie of the year, the best writer or excellence in the area of home furnishings, awards given by professionals to professionals are telling—giving us all a perspective about ourselves, about our tastes, about our lifestyles.

The third annual Product Design Awards Program sponsored by the Resources Council is no exception. The council—a national association of interior furnishings manufacturers—presented awards in all segments of furnishings for the home and office: traditional and contemporary furniture for indoors and out, fabrics, floor coverings, wallpapers, lighting fixtures, tableware, domestics (sheets and towels) and accessories. A jury of top interior designers judged items in these areas on the basis of outstanding creative design: excellence of adaptation or reproduction, if applicable; innovation in design; imagination with material and color; craftsmanship. In addition to jury selections, objects were judged by a "popular" vote taken among the designers, architects, students of interior design and the members of the press who attended a showing of the design award candidates.

Here are some of the winning designs from both the jury and popular-vote choices—a sampling that shows function, diversity and, fortunately, a touch of whimsy here and there. What will these items tell you about home furnishings today? You be the judge.



Groundworks' "All Most" wallpaper (above) was the jury's selection for wallpapers. It can be printed to color on paper or vinyl. The jury's first choice winner for contemporary indoor/outdoor furniture is Samsonite's "Expresso X" chair, designed by Kenneth A. Millette of Design West Inc. It folds into a thin slice of its original size for easy moving and storage.

By both jury and popular vote, the hard-surface flooring award went to Furcotex for its "UltraBronze" copper-alloy floor tile (below). It is a basketweave pattern of stainless steel, designed by Herbert Bright. Available in two textures, it is strong and elegant.

OMAHA
Melba Carithers
Orchard and Wilhelm Commercial Interiors Inc.
8815 "F" Street
68127

NEVADA

INCLINE VILLAGE
Guenter A. Sass, AID
P.O. Box 3955 Lake Tahoe
89450

RENO
Allison Gubelman, AID
#3 Newlands Circle
89502

Penelope Tittmann
Interior Design Consultant
2100 Manzanita
89502

NEW HAMPSHIRE

BEDFORD
Deborah B. Cohen
Deborah B. Cohen Interiors, Inc.
67 Meetinghouse Road
03102

KEENE
G. Jackson Jones, AID
Bowler Jones & Page, Inc.
03431

NEW JERSEY

BURLINGTON
Marguerite Harralson
Mount Holly Road
08016

CHERRY HILL
Ellin Grodsky
Lee Berg
Blair-Allyson Associates, Inc.
Allied Board of Trade
1933 Owl Court
08003

CLOSTER
Interiors By Marilyn Doyle
26 Truman Ct.

COLONIA
Santa Theresa Addalia, A.S.—Interior Designer
Santa Theresa Interiors
498 Inman Avenue
07067

EDISON
Phyllis J. Schwartz
Phyllis Jean Interior Decoration & Design
26 Dellview Drive
08817

FAIRLAWN
Murray Balter, NSID Designs
31-01 Berdan Avenue
07410

FORT LEE
Interiors By Gene Ames
Allied Board of Trade
1350 16th Street
07024

Eileen L. Galloo Interior Designs
1275 Fifteenth Street
07024

Richard A. Halpern, NSID
Dick Halpern Designs Ltd.
1550 Lemoine Avenue
07014

GREENBROOK
Suzi Selowe, NSID
Scalinci Brothers
137 Route #22
08812

HADDONFIELD
The Drape Arbor Interiors
200 E. Kings Highway
08033

HIGHLAND PARK
Leslie Howard Stern, AID
Eight South Third
08904

HO-HO-KUS
Rhoda Chaffin
Chal-Art Crafts
5 Saddle Brook Drive
07423

Helen Hall
Helen Hall Interiors
4 Stratford Lane
07423

IRONIA
A. Rich
S. Bertha
A & R Interiors
Ellam Drive
07845

MAPLEWOOD
Margery Aronson, NSID
Margery Aronson Interiors
94 Collinwood Road S.
07040

MEDFORD LAKES
Ron Renner, NSID
Ron Renner Interiors, Inc.
Stokes Road
08055

MORRISTOWN
Lee Weissglass, Interiors
140 Madison Avenue
07960

NEWARK
Jewel Rotondo Interior Designer
Jewel Interiors
380 Mt. Prospect Avenue
07104

PATERSON
Greenbaum Brothers
101-109 Washington Street
07505

PLAINFIELD
Jerome J. Leflein, NSID
Thomas Furniture Co.
226 Park Avenue
07050

PRINCETON
Pat David, NSID
Interior Design Studio
14 Moore Street
08540

Craig Miller Interiors
240 Nassau Street
08540
(By Appointment Only)

SHORT HILLS
Virginia P. Brown, Interior Designer
294 White Oak Ridge Road
07078

SOUTH ORANGE
Carole A. Barasch Interior Design Ltd
Allied Board of Trade
380 Lenox Avenue
07079

SPRING LAKE
Dee Dee Barrett, Interiors
1104 Third Avenue
07762

SUMMIT
Mildred L. Baird, Interiors
Allied Board of Trade, New York City
P.O. Box 792
07901

Zeigner's of Summit
(5 Decorators Available)
472 Springfield Avenue
07901

TEANECK
Rhoda Ring, Interior Designer
637 Thames Blvd.
07666

TRENTON
J. Ferd Convery, Jr., AID
Converys Inc.
Route 1, Op. Lawrence Shopping Center
08638

Rusty Engelman Interior Design Consultants
938 Berkley Avenue
08618

UPPER SADDLE RIVER
Barbara Ostrom, NSID
23 Timber Lane Road
07458

VERONA
Valerie Bleier
Valerie Bleier Interiors
118 Linn Drive
07044

WAYNE
Rhoda Weinstein (Lyons) FAID
Decorator for the Interior
31 Wanda Avenue
07470

WEEHAWKEN
Daniel L. Veale
457 Gregory Avenue
07087

WEST END
M.G. Weitzen Inc.
735 Green's Avenue
07740

WEST ORANGE
Marilyn C. Orloff, Interiors
48 Belgrade Terrace
07050

WESTWOOD
Elise Danino Hirshberg
43 Goodwin Terrace
07675

Albert Rasky, NSID
Lawren Furniture and Interiors
134 Westwood Avenue
07675

WYCKOFF
Cel Kreiger
Cel Kreiger Interiors
332 West Shore Drive
07481

NEW MEXICO

LOS ALAMOS
Evelyn W. Frank
Garcia Interiors
87544

NEW YORK

ALBANY
Mary P. Tracy, Interiors
102 Euclid Avenue
12203

Suzanne K. Werlin
Suzanne Interiors
29 Davis Avenue
12203

BALDWIN
Stanley Weber Interior Design, ABT
Zola Decorators, Inc.
775 Brooklyn Avenue
11510

BAYSIDE
Elaine Ozarow
M. Ozarow, Window Decorations
209-18 Northern Blvd.
11361

BRONX
Fine Decorators Inc.
Home Service
1500 Ericson Place
10461

BROOKLYN
Miss Estelle Mark,
Allied Board of Trade
753 Fulton Street
11217

M. Stuart Tyler, AID, Acc., FIPD
1880 East 21st Street
11229

BUFFALO
Florence Cooper Interiors
501 Delaware Avenue
14202

CEDARHURST
Howard H. Harrison, NSID
Harrison Interiors
128 Washington Avenue
11516

Morton Tolle, NSID
Central Showroom Inc.
436 Central Avenue
11516

CHAPPAQUA
Louis P. Rosenfeld, NSID
Arrangements, Inc.
330 Roaring Brook Road
10514

DIX HILLS
Helen Marchesano,
Allied Board of Trade
Interiors By Helena
3 Beltane Drive
11746

EASTCHESTER
Milton Mulwitz Interiors
155 Fisher Avenue
10709

GARDEN CITY
Beatrice Oakjones,
Allied Board of Trade
16 Kenwood Road
11530

GREAT NECK
Harriet Bernstein Interiors & Antiques
52 Deepdale Drive
11021

Helene Kay Greene
3 Kensington Court
11021

Ruth Gutter Interiors,
Allied Board of Trade
17 Woodland Place
11021

Ray Liebling Interiors
Lyons, Allied Board of Trade
444 Middle Neck Road
11023

HEMPSTEAD
Dorothy MacTootle Settles
Townhouse Designs
63 Warner Avenue
11550

HOLLISWOOD
Chester Bufferd, Designs, IND
87-20 Clio Street
11423

HUNTINGTON
Today's Trend Interiors, Inc.
58 New Street
11743

KATONAH
Evelyn Luttinger, NSID
RFD #2, Lois Place
10536

KINGS POINT
Joan Spiro Interiors, NSID
19 Harbour Road
11024

LAUREL HOLLOW
Ellen Ruth Pollak, Interiors
Allied Board of Trade
16 Springwood Path
11791

LIDO BEACH
Sylvia Rotner
Allied Board of Trade
11561

Doris Sonnenfeldt Interiors
216 Greenway Road
11561

LONG BEACH

[illegible]
Allied Board of Trade
[illegible]
11561

MALVERNE

Ruth Rosen Interiors
[illegible] Woods Avenue
11565

MANHASSET

Distinctive Interiors Ltd.
150 Plandome Road
11030

MASSAPEQUA

Mildred Mantell, NSID
Mantell Associates
9 Carman Street
11758

MOUNT KISCO

Accent On Interiors, Inc.
15 Kirby Plaza
10549

MT. VERNON

Helen Gregory
Gregory Interiors
23 Alameda Place
10552

NEW ROCHELLE

Evelyn Katz
Evelyn Katz Interiors
1255 North Avenue
10804

Alice K. Peerce
370 Beechmont Drive
10804

NEW YORK

Edna Altman Interiors, NSID
262 Central Park West
10024

C.J. Ashton Interiors Ltd.
325 East 57th Street
10022

Audré Fiber Interiors Inc.,
AID, NSID
225 E. 57th Street
10022

Irwin W. Berman, NSID
Irwin W. Berman, Inc.
112 E. 19th Street
10003

Stanley Biffer, NSID
Forms & Structures Inc.
232 Madison Avenue
10016

Rita F. Borer, NSID
27 East 65th Street
10021

CamBoy Interiors, NSID
710 Park Avenue
10021

George Clarkson
Interior Designs
126 E. 64th Street
10021

Jeanette Schlanger Cortez,
Interior Consultant
NHFL, WAA
116 Central Park South
10019

Rhona Delman Interiors Ltd.
184-42 Tudor Road
11432

Michael de Santis,
AID, NSID
44 East 64th Street
10021

Rubén De Saavedra, AID
Rubén De Saavedra Ltd.
225 East 57th Street
10022

Sarah Jackson Doyle
825 Fifth Avenue
10021

Rosabelle Edelstein, NSID
Rosabelle Edelstein Ltd.
245 East 72nd Street
10021

Howard K. Elliot
AID, ALNY, ISCP
Howard Elliot Associates, Inc.
[illegible] E. 50th Street
10022

[illegible] Howard, President
[illegible] Interiors, Ltd.
[illegible] 56th Street
[illegible]

[illegible]
[illegible] Associates
[illegible] 56th Street
10022

[illegible]
AID, NHFL
465 Park Avenue
10022

Melanie Kahane, ASID
Melanie Kahane Associates
251 East 61st Street
10021

Martha Koehl [illegible]
110 East 57th Street
10022

Iris Lillys
605 Park Avenue
10021

Ellen L. McCluskey
Ellen L. McCluskey
Associates, Inc.
654 Madison Avenue
10021

Emily Malino, AID
964 Third Avenue
10022

John May, AID
440 East 56th Street
Apt. 2-A
10022

Ruth Mornel,
Interior Designer
Allied Board of Trade
132 East 35th Street
10016

Virginia Conner Moseley,
AID, NSID
120 East 56th Street
10022

Mrs. Vera Neumann, President
The Vera Companies
1411 Broadway

Leif B. Pedersen, NSID, IBD
515 West End Avenue
10024

D. Bruce Rabbino, IBD, NSID
Rabbino Interior Design, Inc.
220 East 57th Street
10022

Bert Ring
Bert Ring Interiors
251 East 32nd Street
10016

Ray Rubin
Ray Rubin Inc.
1175 York Avenue
10021

Marguerite Samet, AID
75 East 55th Street
10022

Interiors By Gertrude L.
Schnee, NSID
165 East 66th Street
10021

Michael Tessler,
Allied Board of Trade
1 Gracie Terrace
10028

Muriel Wall Interiors,
Allied Board of Trade
206 East 18th Street
10003

Bebe Winkler, Interior Design
420 East 55th Street
10022

Rena Wolf Interiors
200 East 78th Street
10021

NORTH WOODMERE

Paula S. Hendel Interiors
Lyons Mercantile
673 Colfax Place
11581

NORTHPORT

Earl C. Cox
Calvin Charles Associates
24 Earl Avenue
11768

PORT WASHINGTON

Schemes & Themes Inc.
90 Main Street
11050

Anne Tarasoff Interiors, ABT
25 Andover Road
11050

QUEENS VILLAGE

Ann Rubin Interiors
Allied Board of Trade
224-07 Manor Road
11427

ROCHESTER

Bayles Furniture, Inc.
1880 East Avenue
14610

Susy Olson, AID
1463 Monroe Avenue
14618

ROCKVILLE CENTRE

Ruth Greenberg
15 Combes Avenue
11570

Bette Korben, NHFL,
Allied Board of Trade
Korben Decorators, Inc.
327 Sunrise Highway
11570

Doug Rowan Assoc. Inc.,
Lyons
447 Raymond Street
11570

Stella Weiner
Decorators Associates
322 Sunrise Highway
11570

ROSLYN

[illegible] Lewin Interiors, NSID
[illegible] The Hemlocks
11576

ROSLYN HARBOR

Carole H. Price
[illegible] Piping Rock Avenue
11576

SYOSSET

[illegible]
[illegible] Interiors
[illegible] AID
27 Leatherstocking Lane
11583

Mrs. Blanche Mitchell
B.E. Mitchell Interior Design
238 Waverly Road
10583

Nadine Gae Schroeder
Gae Interiors
12 Hillburn Road
10583

STONY BROOK

Mildred Stevenson,
Interior Design,
Allied Board of Trade
22 Bonnie Lane
11790

VALLEY STREAM

Simeon S.B. Tropp, NSID
Interiors By Senya
19 Everett Street
11580

WEST ISLIP

Marci Luquer
Marci Decorating Studio
410 Hyman Avenue
11795

WESTBURY

Roslyn S. Blumberg Interiors,
Allied Board of Trade
51 Sunnyside Lane
11590

WHITE PLAINS

Charlotte Finn, NSID
12 Oxford Road
10605

Esther Gussoff
Aide Dé Cor, Inc.
2 Old Mamaroneck Road
10605

NORTH CAROLINA

ASHEBORO

Dennis G. McMullin
520 Oakmount Drive
27203

ASHEVILLE

Mr. Allen B. Hayes
Morrison's Finer Furniture
& Interiors
535 Merrimon Avenue
28804

BURLINGTON

Phyllis M. Stoddard
Phyllis Stoddard Interiors, Inc.
918 S. Main Street
27215

CHARLOTTE

Carole Feld Smyth, B.F.A.
1949 Shoreham Drive
28211

WILMINGTON

Elizabeth Lowe
Elizabeth Lowe Interiors
726 Forest Hills Drive
28401

PENNSYLVANIA

ADAMSBURG

Janet L. Knerr
R.B. Davis Furniture
Rt. #30
15611

ALLENTOWN

David J. Landau, NSID
1033 Hamilton Street

ARDMORE

Sara Ann Vought
Interior Design
2101 Chestnut Avenue
19003

BERWYN

Lee Raiche, NSID
Professional Interior Designer
165 Coldstream Drive
19312

BRYN MAWR

Charlotte McIlvain, Inc.,
AID, & NHFL
14 Thomas Avenue
19010

Jane Rosemond
Norma Hall, NHFL
The Small Indulgence, Inc.
24 N. Merion Avenue
19010

ELKINS PARK

Arline Judith Bell
Arline Judith Bell, Interiors
8375 Glen Road
19117

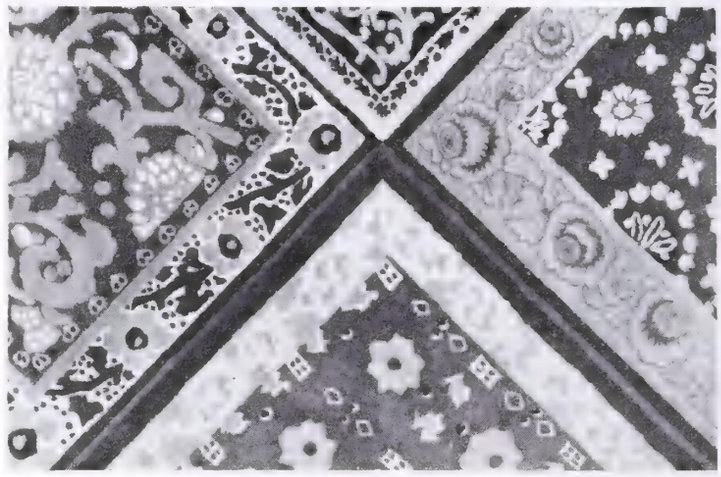
HAZLETON

Ethel G. Baum, AID, Acc
Boston Hardware &
Wallpaper Store, Inc.
44-46 North Wyoming St.
18201

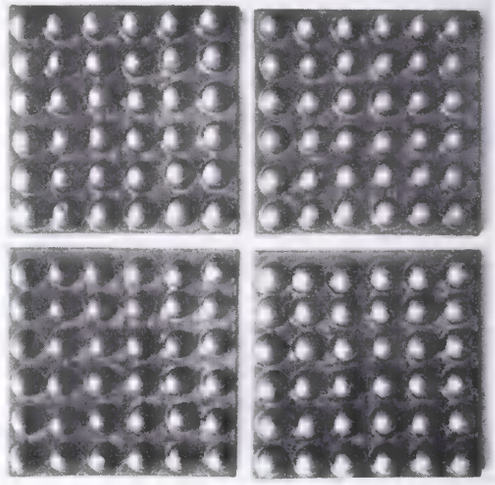
Pombo Decorators
559 North Wyoming St.
18201

HUNTINGDON VALLEY

James Irvin III, NSID
The Field House,
Ridgeview Road
19006



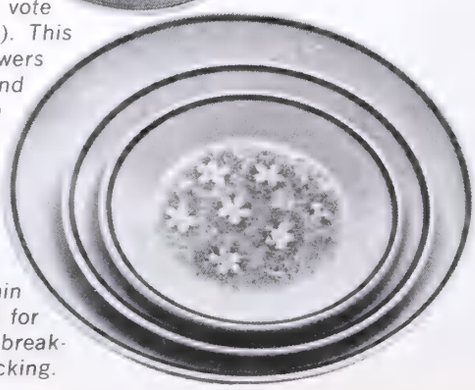
"Bandana" (above), an all-wool area rug by Monogrammed Designs Inc., won the popular vote for soft-surface floor coverings. This multihued six by nine-foot rug contains approximately 10 colors, ranging from vibrant to pastel, divided into different adjoining design segments to create the impression of a bandana. With a country feeling, its pattern fits many a casual setting.



Most strikingly contemporary, this won the popular vote for "Other Wallcoverings." It is "Mono-Facade" tile (right) by Progressive Designs, created by William M. Groff. It is available through Hastings Tile.



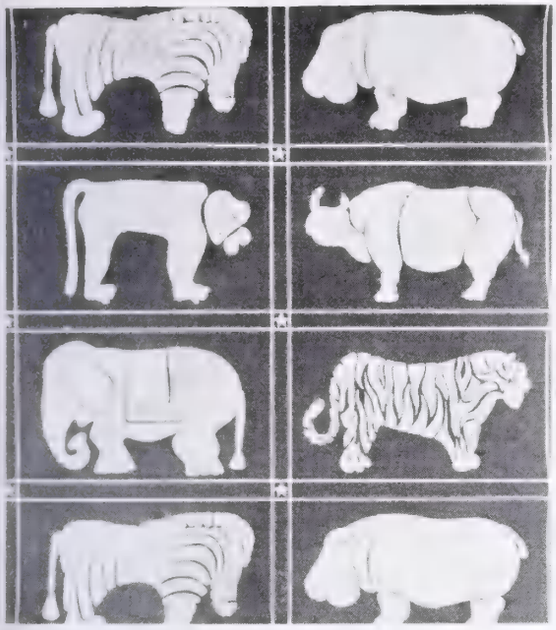
In contemporary residential furnishings, Scope Furniture's marble-and-stainless steel dining table (left) won the jury's selection. Elegant marble is held by stainless supports and tubular legs. Designed by Kibrel Steele Terry; in several sizes.

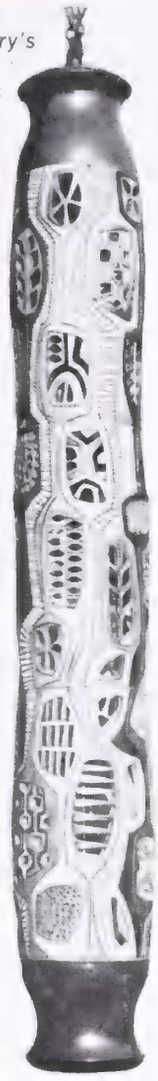


"Dewdrops," by Lenox, won the popular vote for tableware (right). This splash of spring flowers in white, yellow and blue on glazed pecan has an impressionistic and delicate look that belies its durability. It is Temperware and can go from freezer to oven and back again and it's guaranteed for two years against breaking, chipping or cracking.

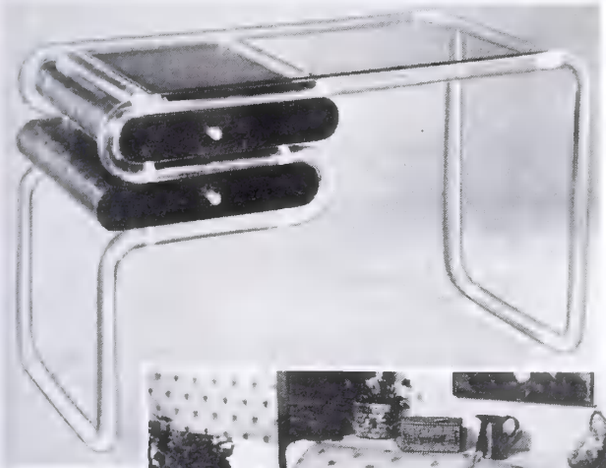
TILE AND TABLEWARE, HARRY HARTMAN

"Harriet," an amusing handprint of jungle animals (below), designed by Schule-McCarville, won the jury's award for excellence in contemporary fabrics. By Castlebury-Held Handprints, a matching wallpaper is available for all-over casually sophisticated look.





This hanging lamp designed by Brent J. Bennett for Environmental Stoneware (right), took the popular award for lighting fixtures. Made of hand-thrown high-fire stoneware, it can be used indoors or out. In contemporary furniture, a Plexiglas desk (below) won the popular vote. "Galaxy" by Wycombe, Meyer Co. has a Plexiglas rod frame and two vinyl-covered drawers. For domestics, Dan River's "Calico Denim" was the jury's selection for an honorable mention (bottom). Designed by Mary E. Gordon, the sheets are Fortrel polyester and cotton muslin.





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Judith DeVicaris
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C. Rodney Ashley, MFA
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For the lefty

—some new right-thinking designs

By SUE NIRENBERG □ In this land of unliberated minorities struggling for recognition, another one cries out: the 10% of the American population who are left-handed! If you are in the right-handed majority, doubtless you're unaware of the irksomeness of life for the lefty.

Although some left-handed people can train themselves to use right-handed things in a right-handed way, those who cannot are living counterclockwise in a clockwise world. Alice Through the Looking Glass. Topsy turvy. Upside down. Inside out. Utter confusion.

Everyone and everything, it seems, is happily revolving clockwise (from left to right) —clocks, doorknobs, books, screws, jar tops, can openers, corkscrews. An endlessly hostile environment surrounds a lefty.

Left-handed violinists, guitarists and banjoists must restring their instruments. Gum chewers face a gum wrapper geared for the right-handed gum chewer; apple-corers, too, and cameras. A more complicated tool such as a power saw can be more than irksome—it can be menacing, or even dangerous. To use it, a left-hander must cross his arms, and since he can't see where he's going through his crossed arms, there's definitely a risk of cutting off a finger or two or three.

Handedness is so obviously important in the kitchen. Sink units are normally placed so that the draining board is on the left. In washing dishes, the dominant hand is usually the active one, with the lesser hand placing the crockery or cutlery on the board. For the lefty, another case of cumbersome arm crossing. (The left-hander often feels that he is going through life as a pretzel.)

Pity the presser. With irons, the flex is usually attached to the right-hand side of the iron, and the cord is not free of the ironing board. Consider handles. The standard position for the handle on a refrigerator door is on the left. Why? We do not know, but at least it is not as necessary to be careful in opening a refrigerator as it is in operating a power saw. Still, for the lefty, that means opening and closing the door with the lesser hand and removing items with the dominant one.

Something as simple as a frying pan becomes a nuisance if there's only one pouring lip. Scissors are ordinarily a calam-



HARRY HARTMAN

They don't look that different at first glance, but look again (clockwise from top right): *a left-handed cheese board with knife placed on the magnetized left side, $7; Danish can opener, $2.75; a long-handled stainless steel soup spoon, $4; a counterclockwise corkscrew made exclusively for The Left Hand, $2; pie server with the serrated edge on the left side of the blade, $7; wooden-handled potato peeler with a stainless steel blade that cuts toward the lefty, $2; Wiss industrial shears with proper cutting edge and also a left-handed thumb grip, $13; iron where the cord snaps on to either the left or right side, $15. All items shown are from The Left Hand, 145 East 27th St., New York 10016.*

ity for the left-hander, who finds the cutting blade obscured from his view unless the blades are switched—and this is only possible (and also expensive) with two pairs of scissors.

And that's not all. Can openers, wristwatches, playing cards, adding machines and checkbooks are a problem. (Many banks have thoughtfully come to the aid of left-handers by supplying left-handed checkbooks.) Left-handers must admit that the typewriter is a concession to their preference since most of the most-used keys are situated on the left.

As we see, one of society's most neglected minorities is that group of left-handers. Everywhere they turn, they find the world and its artifacts arrayed against them.

But help is—as it were—at hand. This minority, one out of every 10 Americans, has found a spokesperson in June Gittleson, who runs a store called The Left Hand in New York. Here, more than a hundred items are designed for the left-hander. At The Left Hand, a left-handed iron—as well as left-handed scissors, knives, apple-corers, etc.—await the needy ones.

"Manufacturers are often unwilling to go to the expense of making an item for this market," says Ms. Gittleson, a left-hander herself. "So I design my own and order many from Europe. I recently designed a left-handed corkscrew, and then I talked an Italian manufacturer into making it for me."

Ms. Gittleson has always been troubled by left-handedness. "All left-handed people feel awkward," she says, "but they think *they're* clumsy when actually they don't have proper tools.

"For example, you really have to take off a watch to wind it properly. When I park a car, I can parallel park better on the left side than on the right side. Even though many left-handers are seemingly ambidextrous, it is difficult to tell which hand they favor except when they light a match. You can always tell if a person is left-handed by the way he lights a match."

To see how the left-hander faces life, take a tape measure or ruler. The normal procedure is to measure—and read—from left to right, starting with zero and working up. Holding a ruler in that position can be awkward for the lefty, so now there's a specially designed tape measure and ruler to let the left-handed person measure more easily—the *larger* numbers start on the left and work *toward* zero and his dominant hand is marking the point he's measuring to.

This unique little shop sports all kinds of other practicalities, such as frying pans, greeting cards that open from left to right, lettering pens for left-handers, knitting and crocheting books, scissors (the scissors happen to be the most frequently requested article).

Ms. Gittleson offers handcrafted ceramics by "talented Aunt Pearl" that include a soup ladle with a spout that pours toward the lefty instead of away from him. There are double-lipped saucepans, chef's aprons (for men and women) with the pocket on the left-hand side, potholder mitts for left-handed cooks with the thumb on the left side instead of the right, sports equipment for children and adults, musical instruments and even a classroom notebook with the spiral on the right so lefties can avoid any elbow ridges from leaning on the spiral bindings.

Some articles are pure whimsy—and bravado. T-shirts say "Lefty!" and buttons say "Kiss Me, I'm Left Handed," to give only two examples.

Why is all this necessary? No one knows *why*, but if you think about it, you realize that even the language is unkind to the left. The Oxford Dictionary sums up the four meanings of the adjective left-handed as: (1) having the left hand more serviceable than the right, (2) crippled, defective; awkward, clumsy, inept, (3) characterized by underhand dealings; ambiguous, doubtful, questionable, and (4) ill-omened and sinister.

"Left hand"—in any language—has at least one derogatory meaning: either weak or clumsy or downright *evil*. Witchcraft has quite a long and a seamy (*Continued on page 121*)

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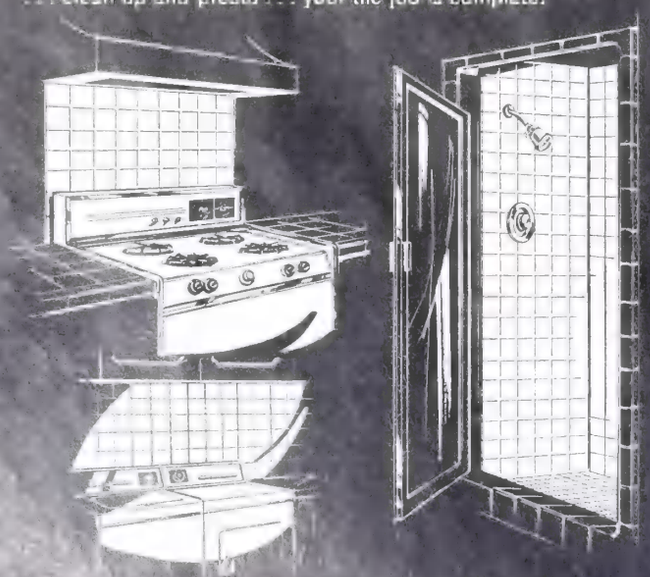
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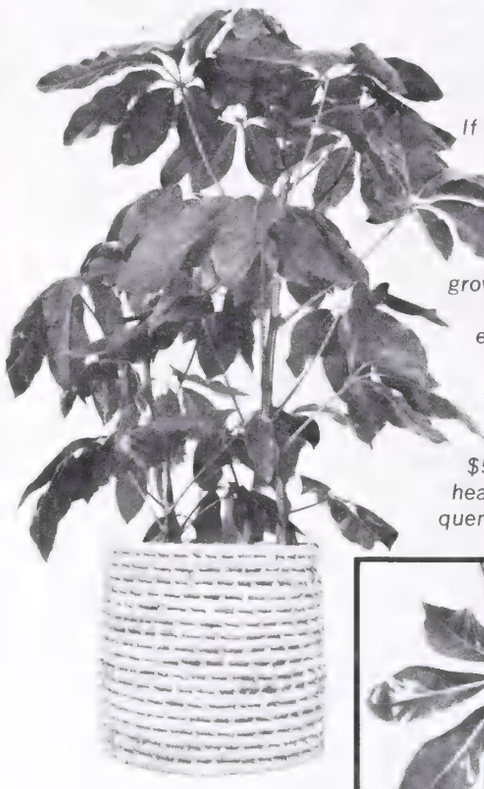
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If you need a sizable shrub or small tree for your house, consider the schefflera. You can pinch out the growing tips to encourage bushy growth, or let each stem grow upward to the ceiling. Thriving, established plants four feet tall, like this one, cost about $50. Keep shiny and healthy by cleaning it frequently with a damp cloth.



PHOTOGRAPHED AT TERRESTRIS BY FELICIANO

The schefflera makes a nice pet, but you don't have to walk it

If you want a big, leafy house plant that tolerates all kinds of neglect, forget about the schefflera. However, if you want a handsome shrub or tree-size foliage plant that will respond to some tender care, consider the schefflera. By tender care I don't mean you have to humidify the house or mist the leaves twice a day, although doing either or both wouldn't be a bad idea. What I do mean is giving it a place where daylight is bright enough so you could enjoy sitting by the schefflera and reading, and remembering to play rainmaker whenever the soil approaches dryness. And when you need a little soothing tranquility, turn on the stereo and take your sweet time wiping off the dust from every leaf using a soft damp cloth. In other words, the schefflera is really a very sociable sort of plant, a nice pet that doesn't have to be walked. In proper horticultural terms the schefflera will grow indoors in a place where light varies from bright to full sun. It needs average house warmth and as much humidity as possible. Soak the soil, then let it *approach* dryness before drenching again. When your schefflera shows signs of having its pot completely filled with roots, repot. ***A mistreated schefflera*** speaks a sign language you can interpret easily. Carol Portman, the plant lady at Bergdorf Goodman in New York, says that blackened new growth is a sure sign of too much water. "Scheffleras have sensitive roots. If you pour on the water, never allowing the excess to drain away, root damage is inevitable. And that means browning leaf tips." Large scheffleras brought straight from the ideal environment of a greenhouse are sure to drop some leaves before they get accustomed to your environment. Be especially careful about overwatering in cold, cloudy weather. Mealybugs sometimes attack schefflera, depositing their cottony-white masses on leaf undersides; red-spider mites turn leaves a dusty, yellowish, unhealthy green—and in terminal cases leave telltale webs. Ms. Portman suggests spraying once a month with malathion or a house plant pesticide aerosol. Or, if it's a big plant, seal it in a sheet of plastic (a painter's dropcloth will do) with a Shell pest strip for 48 hours □ By ELVIN McDONALD

(Next in our series on house plants: Fig trees for shade indoors.)

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For antiques

—there's no place like London

By RICHARD PECK ☐ London is the antique fancier's happy hunting ground. It's the place where the Germans go to buy back Meissen, where the French reclaim their armoires, where American tourists stretch shrinking dollars for flightbag-sized treasures, as bigtime American dealers bulk-ship home an estimated $30 million worth of antiques and near-antiques annually and where the Japanese are buying everything in sight. There is somewhere—in Stuttgart or Osaka, San Francisco or Melbourne—a buyer for everything London offers at any price.

The antique trade is one of London's best attractions—for buyer and browser alike. After centuries of selling, the nation of shopkeepers has gone consumer-conscious with a dozen multiple markets, crammed with individual, free-wheeling dealers in warehouse halls or in the open air. Every day of the week is market day in London—if you know where to look.

The stall holders can trim overhead when there's no roof above. Even indoor stall space rents for much less than an entire shop in a promising location. And the sellers are a special London breed—whether they be reduced gentlewomen or Bermondsey-bred costermongers who've discovered that selling old porcelain beats selling new potatoes. They are a giant alliance who shop one another and look after one another's wares while someone goes for coffee for all.

They include the stiff scholar who gives you a lecture on Georgian silver even when his stock is depleted and the sharpy who tells you soberly that an Edwardian tea caddy is extremely early Queen Anne. But whether they offer you guarantees or guff, they're engaging people, an intensely human element in a very dignified city.

Most markets are in unexpected corners of London. But once he's found them, the visitor is confronted by as many as 500 independent dealers. Three of the greatest markets are largely outdoor extravaganzas: Camden Passage on Wednesdays and Saturdays; vast Bermondsey on Friday mornings; famed Portobello on Saturdays. The rest are indoor bazaars, open five or six days a week. There's even one, the South London Antiques Centre, open Sunday afternoons for those who don't need a day of rest.

A find is what you want. A bargain is what you can afford. Dealers everywhere tend to know their wares better than the wisest buyer. Most prices are labeled. There is another one, known in the trade as the "haggle" or "browbeat" price. "I can take five pounds off that for you" is the recurring London litany. But the haggle price is relatively firm.

Each market has its own character. Some markets are tea shop-genteel; others are sets for *Oliver Twist*. It will take all your staying power and your most wearable old shoes to begin to know London's antique land.

Portobello Road: Portobello Road is London's best-known antique spectacular. This Saturday carnival draws more tourist/shoppers than dealers. Many items have passed repeatedly through dealers' hands earlier in the week, especially on Friday at Bermondsey.

Prices reflect the quick, retail deal, and the haggle price is usually but a fraction off the marked one. A few shopkeepers get huffy if the shopper asks, "Is this your best price?" more than once. But there are still bargains to be had.

Whether you buy or not, Portobello is one of the liveliest sights in Europe. From the Nottinghill Gate subway stop down Pembridge Street and left at the second turning, the mob is surging in one direction from early Saturday morning until mid-afternoon. Portobello begins as a residential street, lined with little row houses in Bermuda pastels. It gathers momentum with curbside stands up by Denbigh Mews. On that corner, one of the first inside stores is ***Alice's,*** which is crammed full with old brass bedsteads and stripped country furniture.

From there on, the carnival begins in solid lines of street stands, permanent shops and thundering great arcades. The road is closed to cars, a "pedestrian precinct" in British terms, but the human traffic jam would give a New Yorker pause. There is plenty of bizarre entertainment: the monkey men, for example, who thrust live monkeys wearing weird crocheted baby clothes into your hands and then photograph you for a fee.

You won't complete the promenade without meeting someone from back home, carrying a proud purchase wrapped in newsprint. For the standard wrapping is newspaper—often redolent of last night's fish and chips. A seasoned (*Continued*)

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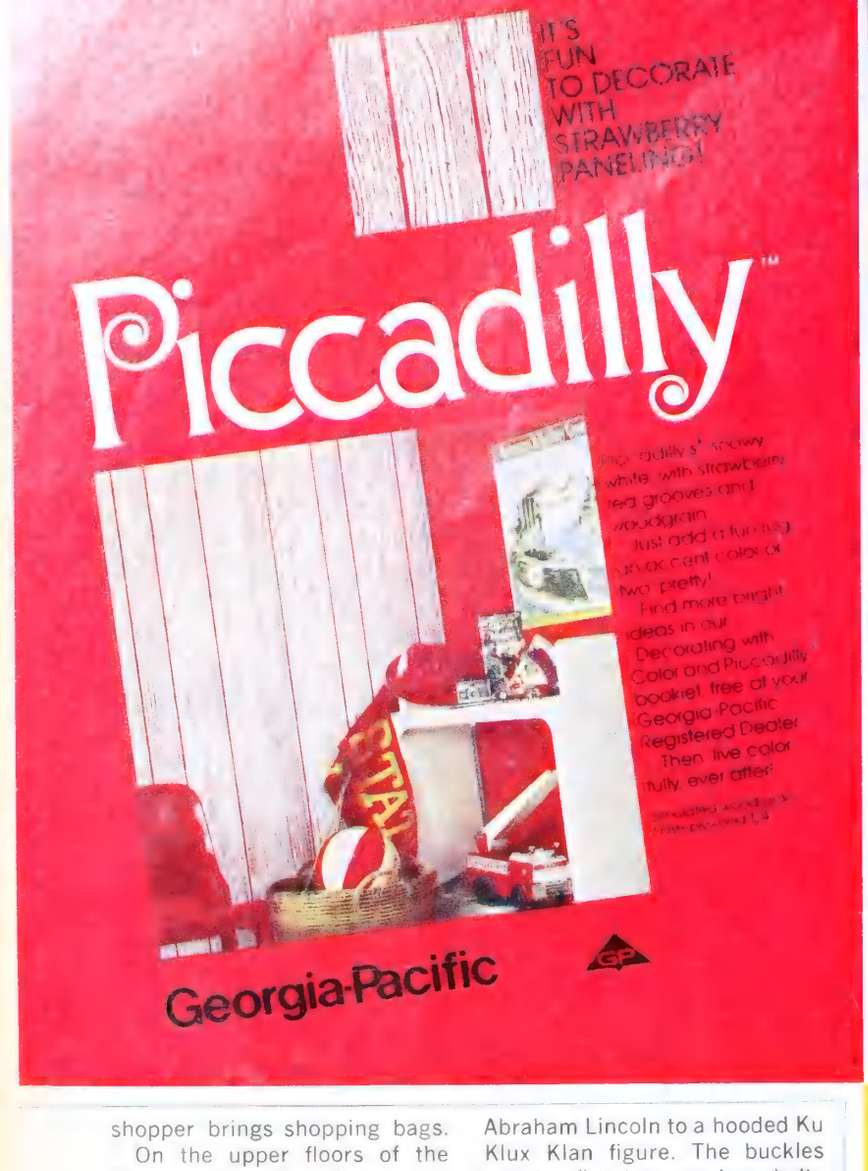


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A satinwood box moves from hand to hand, to reappear Saturday at Portobello and next week on Madison Avenue in New York. A small ormulu commode rests briefly on the damp paving stones and is gone. The odd bit of old ivory and true pewter changes hands long before the sun rises above the jagged Southwark skyline. Sunup comes earlier in Bermondsey than anywhere else.

Before breakfastime, everyone is a dealer at Bermondsey —even you and I. But the open-air stalls and the sagging warehouses surrounding them are mobbed till early afternoon.

The stalls are unnumbered—perhaps numberless, though one estimate puts them at 450. The genial old gentleman in the disreputable bowler hat down at the south end features Victorian toy locomotives and automobile "mascots," custom radiator ornaments from vintage cars.

A prime Bermondsey mover is a former advertising man, Ian Whitfield. He owns an indoor market, formerly a bacon factory, overlooking the outdoor stalls. Not too long ago, Whitfield made the news as the first Western importer to negotiate a deal with Red China for a major shipment of ivories, quartz, jade and porcelains. He estimates that Bermondsey dealers export $5 million worth of antiques annually, largely to wholesale sources.

Bermondsey is not a place of comfy tea shops. It doesn't need to advertise and its location is baffling. Take the subway to the Elephant and Castle subway station. Rise in the creaking elevator and board a red double-decker bus, either No. 1 or No. 188; buy a fivepence ticket to Bermondsey. It was once known as the Caledonian Market at another location. The Caledonian name survives in certain guidebooks and tourist listings.

South London Antiques Centre: The newest market on the London scene is well worth a visit after Bermondsey. The contrast is profound. South London Antiques Centre is housed in an abandoned tobacco warehouse at 159-161 Camberwell Rd. The stalls are rooms or spacious corners in a four-story structure, carpeted and spotless. There's a delightful lunchroom overlooking a rose garden dotted with white iron furniture. The polite tradition is alive and well though Bermondsey is only a mile away.

South London is the creation of two experienced dealers, Jeffrey Prime and Keith Watson, whose shop, ***Harley Antiques,*** shopper brings shopping bags.

On the upper floors of the giant arcades are primitive refreshment stands. For the footsore and befuddled, something stronger is offered at pubs called The Princess Alexandra and The Portobello Star. After a hectic half-mile of yesteryear's treasures (and a mod clothing tent-city bazaar called "The Good Flairy"), Portobello returns to its origins as a neighborhood food market. The wares and clientele change abruptly at the corner of Elgin Crescent by the Duke of Wellington Pub. It's time for a drink before working the other side of the street.

At the rear of The Red Lion Arcade, Sandra Milne Henderson keeps a corner stall of Oriental antiquities: Chinese ceramics, Japanese paintings and prints. Her best customers, she says, are the Japanese.

Her neighbor one flight up is Jonathan Olliffe. He's a Briton dealing in portable Americana: early motoring lamps and a strange range of advertising belt buckles. Several were produced in brass at the turn of the century by London Tiffany for Coca-Cola. There are sometimes grotesque commemorations of the soft drink: bottles held aloft by undraped damsels sharing buckle space with anyone from Abraham Lincoln to a hooded Ku Klux Klan figure. The buckles can be fitted to modern belts and are priced in the $10 to $15 range. Up the road at number 89, ***The Portobello Bookshop*** features bird's-eye maple frames, fitted with new glass paintings in traditional motifs.

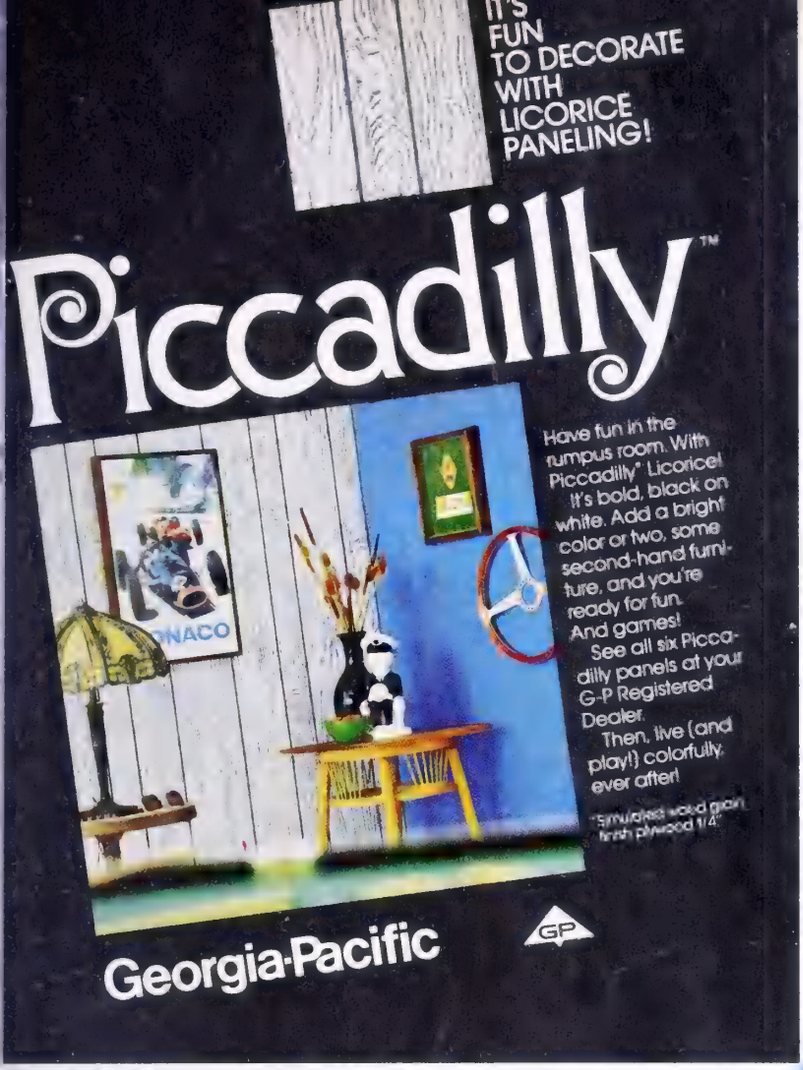
The full scope of Portobello's some 500 shops and their offerings defies description. Each Saturday promises a new array of treasures and curiosities, a number of them human ones.

Bermondsey: Once upon a time the borough of Southwark, named for the magnificent cathedral south of the Thames, was a rabbit warren of thieves. They may not all have departed.

Just at sunrise every Friday morning, the Bermondsey Market comes alive—the granddaddy of antique land and still the chief pipeline from mysterious sources to eager consumers.

An ancient law, occasionally still invoked, decrees that contracts are only binding in Bermondsey between sunup and sunset. The dealers are there and ready by 5 a.m. The stall holders, muffled against the mist, unload a week's haul from their lorries and vans. Flashlight beams cut across nearly an acre of canvas-roofed stalls. The dealing begins.





occupies most of an upper floor. They have a well-priced collection of Victorian jewelry and silver picture frames and London's largest selection of royal commemorative objects—a whole room stiff with items emblazoned with the likenesses of all the royal family. Some even predate Victoria, and the cumulative effect is staggering.

This is the only market selling on Sunday, when additional stalls invade the garden. You can dicker amid the rose trees on a day when nearly everything else in London is shut—save only churches and pubs.

The departure point is the same Elephant and Castle subway stop as for Bermondsey. Then buy a threepence ticket on any bus heading south from there to the Camberwell Road. South London Antiques Centre is closed on Mondays and open Tuesday through Saturday from 10 a.m. to 5:30 p.m. On Sunday, the hours are 2-6 p.m.

Camden Passage: In north London, there's a subway stop simply and strangely called Angel. The neighborhood is less than heavenly. Its terrain still hints of weedy bomb damage. The area is Islington, home to a new breed of young artistic types who buy and restore the terraced houses. Simon Ward, the actor who portrays the young Churchill, lives with his wife and children in this neighborhood of Victorian red brick and working-class Georgian.

Islington High Street rises north from the subway stop to Upper Street. Running parallel is Camden Passage. It's an indoor-outdoor market. The roofed shops are open six days a week; on Wednesday and Saturday, the outdoor stalls bloom. The effect is picturesque: An 18th-century oak desk stands in singular splendor in a window as a stall out front sells Victorian pottery emblazoned with "Souvenir of Blackpool Pier."

Kelley's, at Number 2 Pierrepont Row, is an indoor shop with a fine line in Staffordshire figures, ribbon plates and war souvenirs. ***Angel Armoury,*** at 320 Upper St., features ship and soldier models and military memorabilia. ***Strike One,*** at 1A Camden Walk, guarantees its fine old clock collection for a year of accurate timing.

The twice-a-week stall owners are often theater folk, who find antiquing a promising fill-in between more dramatic roles. Peter Stenson is typical. When he's not off staging a summer theatrical, he stall-keeps here.

"Actors go mad waiting for the agent to call," he says. "One day I looked around my house while waiting and found I'd accumulated enough to keep a stall going for a fortnight. At the end of that time, I was permanently in business."

Camden Passage rambles on as far north as a vintage pub, The Camden Head, an antique itself, probably priceless. The shops are open 9 a.m. to 5:45 p.m. Monday through Saturday.

Kensington Hypermarket: Kensington High Street is the shopping thoroughfare for the Royal Borough west and south of Kensington Gardens and Hyde Park. It runs from Princess Margaret's palace in the park to the elegant gardens of Holland Park.

Next to the private road to Kensington Palace at 26-40 Kensington High St. stands the Hypermarket behind a facade of caryatid columns. The Hypermarket is the glossiest of London marts in appearance and price, with 64 shops on two floors. It is also the best source for furniture, most of it on the basement level. At the rear of the main floor, a plush and paneled Victorian railroad dining car dispenses lunches and snacks. The exhausted can collapse over coffee and peer through the windows out across a wilderness of mahogany and oak and smaller decorative objects, all artfully displayed.

Edward J. Howe, the Hypermarket manager, stresses integrity and authentication. The Hypermarket offers the buyer a guarantee of up to 500 pounds (about $1275) compensation for any item proved less authentic than it is claimed. A guarantee paid off twice in the Hypermarket's six-year history. The original plan was to feature 18th-century furniture. "We've moved ahead to Victoriana," Mr. Howe says, "But we're staying away from the fads for Art Nouveau and Art Deco."

The Hypermarket seeks to impose a quality control on individual sellers rare and difficult for the London markets. "We can only suggest to our sellers that authentic dating is good business, but then we don't house fly-by-night types."

Hypermarket attracts celebrities. "Princess Margaret Rose often comes round," says Anabel Gregory, assistant manageress. "She only lives next door."

How does the seller respond to royalty? "We call her Ma'am and extend normal courtesy."

Members of the Dutch royal family are also Hypermarket habitués when they're in town. Queen Juliana "simply pops in." This caused one unwary sales-



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Other celebrity regulars include the Israeli ambassador, Dustin Hoffman, Ava Gardner, Robert Morley and Jack Palance, who has a preference for old illustrated books. Resident book expert, at stall 33, is Douglas Mellor, from Kansas City.

Another stall, 59, featuring early 19th-century furniture, is run by Robert Eldridge, a former Chicagoan, and his English wife. Mrs. Eldridge maintains that the market for antiques is a "bottomless pit." British dealers now make forays into America to buy back what they've previously sold. For what customers? "Other Americans," she says, "and, increasingly, the Japanese. The yen is pushing prices out of sight." She also foresees an expanding London market for French antiques.

Just down from the Eldridges is *Jack Casimer Ltd.* The stock here is early metalwork: brass, copper, pewter. The guarantee is that every item is more than a century old. A good pair of pewter candlesticks is $105.

At Hypermarket the quality is high. Hours are 10 a.m. to 5:45 p.m., Monday-Saturday.

Bayswater Antiques Market: On the northern border of Hyde Park, a small market has sprung up at 122 Bayswater Road, close to the Queensway subway stop. It has eight stalls and a large back room of furniture, collected by the manageress, Mrs. McKay Martin. In her warehouse room, six 18th-century oak chairs, unmatched but complementary, sell for $500. There's a grotto called *The Farmer's Unusual Rural Bygones*, full of fine old oil lamps, suitable for wiring.

Up front is Howard Smith, whose retirement career lies in writing-furniture, barometers and clocks. A fine Cornish grandfather's clock, by Caleb Pitt in walnut, is under $1,700.

The Bayswater Antiques Market is open 10 a.m. to 6 p.m. daily except Thursday. Saturdays are limited, as several dealers move to Portobello Road.

Bond Street Antique Centre: The dealers at this market at 124 New Bond St. in luxurious Mayfair preside over 44 glittering niches, carpeted and hung with small chandeliers. This neighborhood is grand, but they're sensitive on the subject of pricing. "We are one of the most reasonable markets in London," says Mrs. Alfandary, one of the shopkeepers. "We cater to the hotel trade and the same people drop in often. We need turnover to keep them coming back."

Nonesuch Antiques, stall 3, upstairs, features pocketwatches, garnets and an array of snuffboxes, from $75 to $130. A prize here, a blue enameled box, urges Nelson on to victory.

Two of the lower-level dealers are sisters, Sylvia Collins, stall 41 and Adele de Havilland, stall 18. Both deal primarily in Oriental porcelain, netsukes and objects in lapis and malachite.

Miss de Havilland is the most arresting figure in London antique land. A former Richard Avedon model, she's a stunning creature with great green-and-black butterflies painted around her eyes. She sits, bejeweled, in her jet-black alcove, precious among her possessions.

The Bond Street Antique Centre has 10 a.m.-5:30 p.m. hours Monday through Saturday.

Marylebone Antique Market: The Baker Street subway stop is haunted by the shades of two worthies: Madame Tussaud, whose waxworks is nearby, and Sherlock Holmes, who lived fictitiously in Baker Street. Crawford Street is three turnings south, an austere street of art galleries. And just past the circular St. Mary's Church is the small Marylebone Antique Market at number 43. Here, shoppers are generally outnumbered by shopkeepers; 23 indoor stalls offer a range of items, including some treasures.

Pat Hequet makes tapestries in the traditional way and designs her wares to customers' specifications. At the rear of the market is a tortoise-shell enthusiast named Kent who sells to Saks Fifth Avenue and Neiman Marcus. He has kept a number of fine examples of small boxes and other portables for Marylebone customers.

The Marylebone market is in limited operation Saturdays. Otherwise, it is open weekdays 10 a.m. to 6 p.m.

Hampstead Antique Emporium: Hampstead is the country village engulfed by spreading London at the highest spot north of town. Thanks to the comprehensive London underground system, you can be in this arty hamlet in 20 minutes from the middle of town. Maps in the Hampstead subway station point the way to the emporium at 12 Heath St. The 42 stands cluster in a charming mews, once a blacksmith's.

"We're up against the big-time American shippers," says Miss Goldberg, the manageress. Furniture is therefore in scant supply, but there's a fine Art Nouveau (*Continued on page 123*)



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Baja California

La Carretera, the more than 1,000-mile, two-lane Trans-Peninsular Highway is now complete. It runs the entire length of the wildly beautiful Baja California peninsula from the U.S. border to Cabo San Lucas. Until now, Baja has been a haven for big-game fishermen and hunters who went by ferry, plane or boat to La Paz, then to Cabo San Lucas, where there are several excellent luxury hotels. Check box 1 for information.

It's nice to know that once you cross the border into Baja California, your gasoline problems will ease. Along with *La Carretera*, there are new landing strips for private planes, as well as many coastal villages with marinas. Commercial air and ferry service have improved, and new resorts are also springing up. For example, a number of El Presidente Hotels are under construction, some completed. They are situated in good locations for enjoying the swimming, scuba diving, fishing and hunting on this peninsula and they are built in a gracious colonial style. Each hotel has a trained and talented staff and excellent dining rooms. They will have fuel for cars or planes and possess a sophisticated "total communications" land, sea and air system available anywhere in Mexico. This company owns, among others, the El Presidente and the Del Prado in Mexico City. Check box 2.

Cancún

A new resort is being carved out of virgin land on Cancún Island in the Caribbean Sea just off the coast of Quintana Roo. The first hotel, the Hotel Playa Blanca, should be open just about now, followed soon by the Maya Caribe. Besides swimming, you can water ski, sail in the lagoon and, of course, fish. There also are archaeological monuments to explore on this island. Tulum, which has 50 archaeological sites of note, lies on the Quintana Roo just a short drive away and Chichen-Itza and Uxmal in the heart of the Yucatan are about a 2½-hour drive. Check box 3.

Manzanillo

Antenor Patino's fabulous new resort, Las Hadas, is open in Manzanillo on the Pacific coast. The white buildings of this resort complex have a delightful arabesque architecture, with domes and graceful towers lending it an air of fantasy. The little streets and terraces are laid in varied colored tiles. Bedrooms are spacious and offer fantastic vistas of the bay, mountains or the sea. There's a lovely beach, three inter-connecting swimming pools, a marina, a championship golf course and tennis courts. Check box 4.

Acapulco retreats

The view from your terrace at The Pierre Marques hotel is of green lawn, magnificent palm trees and the Pacific Ocean beyond. This is a low-rise deluxe resort away from Acapulco's bright lights and life, yet near enough for you to enjoy them when you wish. The large curvaceous pool, shaded in part from the hot sun, is a center of social life. The Pierre Marques had Acapulco's first championship 18-hole golf course and it is still excellent, but you can also take advantage of the Princess Acapulco's fine courses, since these are sister hotels and their properties adjoin. Both also have fine tennis courts. Check box 5.

Now you can visit Tres Vidas, built as a luxurious international private club, on a "Get Acquainted" guest membership basis. This beautiful resort, whose hacienda-style buildings look as though they had been there for centuries, lies along the Pacific Ocean about 20 miles outside of Acapulco. A clubhouse and individual haciendas, two to four bedrooms, comprise this luxurious complex. (*Continued*)

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Provincial Mexico

In Guadalajara you'll still see many of the old Mexican customs which have tremendous charm. Señoritas walk around the Plaza (there are four in the city) in one direction, while the young men, dressed in their best, walk in the other direction until they catch the eye of someone they favor. The colonial buildings surrounding the Plaza are beautiful and nostalgic, particularly the Cathedral which was begun in 1558. Here too, you can enjoy some of Mexico's great art—murals by the famed Jose Orozco at Las Cabanas and some by Siqueros and Cuevas in the chapel of the University. In October it's fiesta month featuring art and craft exhibitions, ballet, bullfights, fireworks, food fairs. Guadalajara, 5,092 feet above sea level, has a fine climate. It's a 55 minute flight from Mexico City, or you can fly there directly from the U.S. It is a good base from which you can explore the area or even go to Puerta Vallarta, the beautiful Pacific coast resort just a half hour away by air. Another fascinating facet of visiting these two places is the shopping. You'll find great pottery, stoneware, leather goods, semiprecious stones, handblown glass, made-to-order resort wear and other fabulous things. In order to help you enjoy your shopping more, Air France, which flies direct to Guadalajara and Puerta Vallarta from New York, has published a shopping guide to both these places. The centerfold has street maps of the shopping areas to help you locate yourself and the shops. It describes each shop, tells what their specialities are, whether you can bargain or not (most places you can), store hours and the like. The shops are divided into categories such as Handicrafts, Fashions and Jewelry and Leather Goods. An exchange table for currency and a glossary of commonly used phrases in Spanish and English are also included. A very handy booklet. Check box 7.

The Guadalajara Hilton is conveniently located downtown on the main Plaza just eight blocks from the central shopping district. It's a 20-story high rise with enclosed glass balconies which afford good views of the city and surroundings. Each floor has a different decor, replete with lovely handicrafts made by local artisans. There is a lovely swimming pool for relaxing; and if you like golf, the Hilton has a special arrangement with the Santa Anita Club de Golf, just fifteen minutes away, which has 18 holes. Their cocktail lounge and restaurants attract the local citizenry, and the folkloric nights add local color with the mariachi players. Check box 8.

Mexico City

No matter where you go in Mexico, you'll no doubt spend a few days in Mexico City—the focal point. This cosmopolitan city exudes excitement. In the evening, the "Angel" is floodlit atop her pedestal on the Paseo de la Reforma, and the whole world seems to be out strolling in the springlike air. There's a wealth of sightseeing: the Zocalo and the Cathedral, Chapultepec Park, the striking new Anthropology Museum, to mention just a few places to visit.

But it is the shopping and dining that add the fantastic touch. You must visit the San Juan Market, a multi-storied building with hundreds of booths of merchandise. Dining is always late—1:30 for lunch, 9 p.m. for dinner. The fare can be Mexican, Polynesian or continental. Check box 9.

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decorating WITH fabric









A grand-scale chintz fills the bedroom of Maureen McCluskey with crisp and wake-up white chrysanthemums on a blue blue field (*above left*). Fabric on the walls, bed and ottoman softens the room, makes curtaining *de trop* on the shuttered window. **A rich, suede look,** without the upkeep headache, upholsters a turned ash chair from Henredon's Four Centuries Collection (*top*). It's not suede, but cloth—a stain-resistant rayon nap on a vinylon-rayon base. **A wool-like tartan** of fibers that never saw a sheep invites putting up the feet on a man-sized, 32-inch-square ottoman (*above*). It's a hard-to-soil, easily cleaned weave of Vectra olefin; pine ottoman from Kroehler's Relaxation Family Room Collection. **Fabric is broadening** in the narrow, high living room of Interior Designer Michael de Santis (*left*). "Domino," a cotton-linen cross-hatch print from Clarence House, accentuates the horizontal. **Two-flower, two-scale mix**—chintzes designed by Gloria Vanderbilt for Bloomcraft (*above near right*). "Dancing Daisies" at windows, on bench and club chair is an upscaled, eye-pleasing contrast to "Rosebud," tiny, diamond-framed blossoms on wing chair and table, lining a cupboard and sheathing the window shade. Carpet is "Captivating," a shaggy tweed mix of flowery pinks in Dacron polyester by World Carpets. **Geometrics paired**—two cotton patterns of squares, similarly colored and scaled, but different in detail, chosen by Interior Designer Michael de Santis for subtle variety (*top right*). Vice Versa's "Patchwork" covers chairs totally, including legs; "Far-Wide" covers the sofa; red cotton "Scala" on benches is Scotchgard-ed. **Dreamy, no-iron sheets dress a whole bedroom** in Gloria Vanderbilt's designs for the Atelier Martex Collection of Westpoint Pepperell (*right*). On bed, headboard and shams it's "Pastel Patterns," ruffled with "Flowerfield," the same *mille-fleurs* sheet shirred on the wall and paneling the screens that substitute for window draperies. The luscious bed petticoat and blanket cover included in this romantic collection are bone-color percale sheeting glamorized with edgings and insets of lace.

FURNITURE, FELICIANO; BELOW LEFT, WILL ROUSSEAU; TOP LEFT, BOTH TOP RIGHT, BILL HELMS







decorating WITH fabric











FURNITURE, OPPOSITE PAGE, FELICIANO; OTHERS, BILL HELMS

Hundreds of pale blossoms (*left*) spill out over the sheets, pillowcases and the gathered panel that forms a headboard in Patrick O'Higgins' bedroom in New York. The fabric is "English Manor," adapted from a 19th-century English documentary print in a no-iron, Kodel/cotton percale from Springmaid's Metropolitan Museum of Art adaptations. **Enormous star shapes** from an Early American patchwork motif (*lower left*) explode on the 100% cotton upholstery of this Drexel loveseat with contrasting welting and loose pillow back. "Priscilla" fabric by Stroheim & Romann, especially colored for Drexel. **Peter, Peter** would not have had to keep his wife in a pumpkin shell if he had furnished their home with this bright orange velvet pumpkin (*below center*), which comes in three sizes and has a Polydacron filling to make it most comfortable to sit on. The "stem" is a sturdy handle so it can be moved about easily. Selig. **A hint of chinoiserie** appears with the stylized horses and riders prancing and sprinting on the upholstery of this camelback loveseat (*near left*) by Philip Daniel with carved wood base in onyx finish. The fabric is "Ispahan," a 100% cotton print from Brunschwig & Fils. **A sunny scattering** of spring greens and buttercup yellows in Bloomcraft's Zepel-treated "Maidenhead" chintz unifies cushions and the fabric-topped writing table on a country porch (*above*). The airy go-withs: sheer curtains, also by Bloomcraft, and wicker furniture color-mated to "New Dawn" blue 100% nylon carpeting from Congoleum.



Cool geometric Spanish tiles and neatly spaced prim little flowers on "Carnation" fabric (*far left above*) are the contrasting elements in a tailored bedroom by David Hicks. A softened adaptation of a Napoleonic tented canopy dominates the four-poster. David Hicks-Mary Fox-Linton, London. **A gentle juxtaposition** of pattern and texture blends with dark woods to set the mood for a traditional living room (*far left below*). The magic fabrics are a mix of sheet patterns from the Missoni-designed "Freestyle" collection by Fieldcrest. **All dignity and propriety,** the Louis XIV wing chair (*top center*) takes on new impact covered in rich cocoa suedelike Skai, a polyurethane fiber with stain-resistant finish. By Henredon. **The Chippendale influence** sparkles anew in this camelback sofa (*center*), with carved white fretwork frame covered in a lively floral of 100% cotton with spot-resistant finish. By Henredon. **This must be** the very epitome of snugness and warmth in a living room (*below center*) filled with mellow woods, pewter, baskets of yarn, apples and home-baked bread. The wing chairs are covered in a 100% cotton brick-colored chintz. Furniture by Knob Creek; flooring, "Normandy Brick" sheet vinyl from GAF; "Rusticana" prefinished hardwood plywood paneling, Evans Products. **Fashion Designers** Albert Capraro and Carmine Porcelli covered nearly every bit of their guestroom/study (*right*) with a rust/black/white cotton from China Seas. **The salad greens,** crisp and cool, brighten a New York bedroom (*lower right*). The "Back Bay" bedspreads and the "Harvard Stripe" fabric on walls and in draperies are 100% cotton glazed chintz; the lime is polyester/cotton "Superba Tweed"—all Zepel-treated, by Riverdale. Carpet is "Lombardy", 100% Kodel III polyester pile from World Carpets; "Peel" furniture from O' Asian.

FURNITURE, FELICIANO; BELOW CENTER, BILL MARGERIN; TOP LEFT, GEORGE ■. SZANIK; OTHERS, BILL HELMS















A most tranquil retreat is created when Angelo Donghia combines clear pastel poppies of "Jessica's Quilt" (*top left*) with the freshness of pale blue eyelet (*lower left*): eyelet on a *baldequin* canopy, on curtaining around the four posters, on a bedskirt banded with a wide ribbon of sunshine yellow. Sheets and pillowcases edged in a crisp white ruffle were designed by Donghia for Utica Fine Arts, a division of J.P. Stevens. To make your own "Jessica's Quilt": Sew two sheets together, leaving an opening on one side; stuff with cotton batting and hand-stitch the opening; then hand-quilt. **Winsome and irresistible** (*top*) is the deliciously fresh blue-and-white screen-printed cotton chintz "Carlton" fabric that spreads its ferns and cornflowers on this Hide-A-Bed sofa from the "Templeton 3" collection by Simmons. **Poised and polished,** a William and Mary reproduction bench (*above center*) fits underneath a Parsons table or a console until it is pressed into service for extra seating. The upholstery fabric has the plush look of linen velvet, but is actually a cotton backing with a face of 100% rayon, and is treated to resist stains and soil. By Henredon. **Fashion's upbeat** runaway denim (*above*) appears now in upholstery for a two-cushion loveseat with trim skirt and contrast saddle-stitching. Side pockets hold magazines or newspapers (should you wish to catch up on daily events in total comfort). "Huntley Furniture" by Thomasville. **Everything's coming up tulips** in a bedroom designed by C. J. Ashton Interiors Ltd. (*right*). The bedspread and drapery fabric is a Scotchgard-ed cotton by Stroheim & Romann that's called "Tulips". Its companion mood-maker, "Georgian Plaid" linen/cotton from Bloomcraft used for bedskirt, chair, ottoman, walls and window shades. Pillows, American Needlecraft. Fabric defines the blissful retreat, the cosseting shelter. And now that sheets appear in intriguing fashion colors and designs, there is no limit to what they can do or where they can go. In bedrooms (where it all started), sheets are canopies, bedskirts and draperies; in living rooms, they're a winning choice for upholstery as well as wall-coverings, draperies, tableskirts and pillows.

RIGHT, BILL HELMS; BELOW LEFT, FURNITURE, FELICIANO. FOR DETAILS, SEE PRODUCT INFORMATION



AN ASSEMBLAGE OF

CHOICE ANTIQUES FRESHENED WITH FABRIC





Editor MARJORIE FOX HILTON □ **If homes express the personalities of their owners, the person who lives here must be elegant, chic, in love with tradition and also a collector. She's also "dignified and warm, with great humor and chic," says Eleanor Brenner about her client—who is also her mother, Anne Tucker Meyerson. Mrs. Brenner, who designs fashions for Brenner Couture, has brought high style, dressmaker detail and a not-unnatural penchant for fine fabrics to Mrs. Meyerson's Manhattan apartment. "Not only does fabric have a super look, but it covers the inevitable cracks in the wall you get in an old building." In the living room, the walls and windows are covered in a rich cream crewelwork. The two Provence chairs and the sofa in front of the Dutch mantel (*above*), the Flemish fireside chairs in front of the sofa (*above right*) and the loveseat (*near right*) are upholstered in different prints, but all in shades of brown from pale biscuit to bittersweet chocolate, lively updaters for the fine antiques, creating a spirited backdrop for her china and books. On the Provence desk (*right*), her granddaughter's cotton-bound copy of "Poems" sits amid rare books and fine pieces of china.**





BILL HELMS

A thousand yards of fabric were used in decorating this eight-room apartment. Against the long wall in the living room (*above*), the 18th-century sofa, upholstered in the cream crewelwork used on the walls, is flanked by two Flemish fireside chairs "large enough for two skinny people." Couture detail: Two fabrics are seen on the Flemish chairs; on the inside, the crewel; on the sides and backs, a contrasting tiny print used in the foyer (*following page*). A round table, dressed with a skirting in the same print as the pull-up chairs of the fireplace area, holds some pieces from Mrs. Meyerson's exquisite collection of china as well as photographs of her children, grandchildren and parents. The needlepoint pillows on the sofa and throughout the apartment were worked by her daughter and some of her friends. There is a sort of bloom on this room, a charm that reflects its owner's calm. "Nothing ruffles my mother," says Eleanor Brenner, "and she's got a will of iron. But with that, there is a wonderful delicacy. I'd say she is a contemporary person, but does it tell you something about her when I say she wouldn't be without gloves in a heat wave and kept me in Mary Janes and a Breton until I was 16?"







IN EACH ROOM, ONE SUMPTUOUS FABRIC IS THE SPRINGBOARD FOR A VERY DISTINCTIVE MOOD

The bedroom's morning-in-May mood (*above*) is a crisp and airy complement to a morning person who "wakes up cheerfully." The lively green-and-white print of the wallpaper (this is the only room that is papered) is repeated in drapery, curtain and shade fabric. An elaborately hand-quilted bedspread waits until a "state occasion" requires its use. For everyday, the bed is dressed in a silk blanket cover and matching sheets and pillowcases. Beside the windows, a graceful French writing table; on the quilted chaise, plump needlepoint and delicate silk pillows. At night, the period dining room (*right*) is soft and whispery, with candlelight glow and crystal sparkle set off by a tiny Directoire print that covers almost everything in sight—even the ceiling and chair seats—to create a deep sense of cocoon warmth. Ceiling beams are encased in heavy distressed barn siding to accentuate the sheltered feeling. The "armoire" is actually a newly built antiqued frame surrounding sheer curtains, to conceal tremendously ungainly—and unwanted—bullet-shaped windows. Herringbone parquet floors, waxed to a brilliant polish in every room, are a lovely foil to the charm of soft fabric and gracious antiques.







A handsome black-and-white toile unifies the inviting guestroom (*above*), bringing a sense of lively chic to an 18th-century Italian chair, a French side chair and two 19th-century sleigh beds. The lamp, designed by Mrs. Brenner, is a copy of an old stove, and lights a century-old Italian table with brass legs and a marble top inlaid with playing cards—"the campiest thing you ever saw." In the foyer, which repeats one of the prints in the living room, Mrs. Meyerson stores crystal in a closet (*near left*) that looks like a post when the door remains closed (*center left*).

FOR DETAILS, SEE PRODUCT INFORMATION

where many prints unite for one mood

Editor JACK MACURDY ☐ Fabrics take on a special style in the hands of Fashion Designers Albert Capraro and Carmine Porcelli. Whether they're designing dresses or choosing a print for room schemes in their New York City apartment, their feeling for fabric and its use is natural. In Porcelli's bedroom (*below*), three different blue-and-white patterns merge in harmony: tiny stylized flowers on the walls and easy chairs; quails on the ottoman; batik birds on curtains and quilted bed sofa. A refreshing contrast for the deeper colors in the rest of the duplex, this room serves often as a quiet sitting



SPIRITED HARMONY

room for after-dinner cordials. "It's calm and relaxed," says Porcelli. "You don't feel the city around you at all." This is true throughout.

In the dining room (*right and above*), floral print fabrics in blue, rose and burgundy make an all-over splash. This small room has been artfully divided into a dining corner and a conversation area around the fireplace. Banquettes, chairs and sofas are covered in one print, walls in another and the table dressed in several more. All are joined in spirit by their colorings and the Oriental overtones. The tablecloth is made up of four scarves stitched together. Roses in the corner and a spray of flowers for the centerpiece are very much in keeping with the mood. The nine 18th-century Ch'ing dynasty scroll paintings over the table are appropriate additions: They depict the birthday celebration of the Emperor Ch'ien-lung, culminating in a banquet scene. Lighting is subtle, coming only from candles, lanterns and the fire, setting a theme of quiet elegance for this environment of fabrics.





PHOTOGRAPHS, BILL HELMS. FOR DETAILS, SEE PRODUCT INFORMATION









PHOTOGRAPHS, MARIS SEWELL. FOR DETAILS, SEE PRODUCT INFORMATION

Editor LESTER GRUNDY ☐ Elegant, understated—the whole environment is a play of textures and subtlest colorings. In the drawing room (right and above right) of Mr. and Mrs. Rafael Ramos Cabian's New York City apartment, Interior Designer Mark Hampton of McMillen Inc. has put together fine silks and gentle patterns in a sophisticated melange of neutrals. Brown silk taffeta on the two gilt Louis XV chairs mixes naturally with silk linen curtains and textured linen on the sofas. The furnishings are choice, from contemporary stainless steel to rare antiques, and arranged for easy groupings to give this grand-scaled room a social intimacy. The piano is a natural divider, yet out of the way and near a good source of light. Like the Chinese screen, it adds an emphatic dark accent note. Comfort is important: Sofas are plumply upholstered and filled with the softest pillows. Details, such as the matching pair of gilt mirrors, the curtains' silk rope tie-backs and the simple accessories, fit in with precision. The bedroom (top and above left) changes the pace. Though elegant, too, this sunny country room sings with Brunschwig & Fils chintzes. The different patterns of fabrics and wallpaper are small-scaled and color-coordinated so that while there is a wash of pattern everywhere, it seems underplayed. Touches of Victoriana—a collection of objets on the shelf of the wood-burning fireplace, the delicate bouquets of field flowers and the graceful lacquered side chairs—are all at home in the delightful, feminine bedroom.


THE
SUBTLETY OF THE
UNDERSTATED
MIX



FOR A FINE ILLUSION, THEY LET FABRIC WORK ITS MAGIC **tricks**

Interior designer Dorothy Paul takes a most unconventional tack in fabric preferences for her own home (*left*). In this corner of her living room, burnished by the golden California sun, she's put up Roman-style shades made with lace. Harsh fabric-fading light is filtered, yet twilight can shimmer through this filmy window dressing. All around, a colorful framing of shirred fabrics in patchwork print.

The everything room (*right*), convivial retreat for bright parties, after-dinner coffee, the family room with definite pizazz—is a beautiful study in fabric power located in the Manhattan home of Mr. and Mrs. Rafael Ramos Cobian. Designer Mark Hampton of McMillen Inc. conceived it with a strong use of Orientally inspired fabrics applied to best advantage—tented for the ceiling, shirred for walls and matching lampshade.



TOP LEFT: ERIC TACCETT



Fashion designers Carmine Porcelli and Albert Capraro turn master planners for this guest bathroom in their New York City duplex (*above*), where one leopard print is omnipresent . . . or is it? Porcelli and Capraro designed this jungle of feline spots around a single sink. Look closely and you can see a mirror set in the wall above it with tie-back draperies framing it in the style of an upstairs window, visually enlarging space.

A red-and-mauve palette colors a theoretical *salon* for Marie Antoinette and her mother, Maria Theresa, Empress of Hungary (*left*). And it's mother-and-daughter designers Dorothy and Penni Paul who contributed this idea to a "Rooms at the Top" project of the American Institute of Interior Designers. Although the room was built around the antique *boisserie*, it's the contemporary fabrics that make this room seem timeless.

LEFT, LELAND LEE; CENTER, BILL HELMS







Maureen McCluskey designs a fabulous cocoon of sultry fabrics for the dining room of her New York apartment (*above*). Her approach to the dining area is unusual, with a pair of banquettes forming a modified "L" and a long table near the wall rather than center-floor (an arrangement that's especially well-suited to buffets). Fabric as a medium shows its versatility with the same print looking different when shirred for walls.

We're at the game table in a Hewlett Harbor, N.Y., home (*left*), and Designer Michael de Santis has provided a more than comfortable setting for pursuing an evening with chance. Both the two armchairs and a pair of side chairs are finely upholstered in a two-color sophisticated mini-print. It's a departure from the standard card table chairs, soft enough to relax in but hard enough to keep one in a thinking position. Completing the picture, yellow fabric-covered walls framing the shutters.

PHOTOGRAPHS, BILL HELMS. FOR DETAILS, SEE PRODUCT INFORMATION

FINESSE IS YOURS WITH THE RIGHT DESIGN & THESE BASIC FABRIC tricks

THINK OF ALL THE OBJECTS around the house that can be glamorized by covering them with fabric. Start in the bedroom: Make a headboard by having a plywood shape cut to size, then pad with foam rubber, cover with fabric stapled to the back. Sheets will work well for this. Or, go to the living room, where you can cover a Parsons table. (This looks especially well with all the snake-vinyls around now.) Either staple or glue the fabric over the complete surface, then top with glass. The remainder could be given a Scotchgard or polyurethane finish.

FABRIC UNDERFOOT: Cover a floor with fabric and you can create something that's one-of-a-kind and stylish to step out on, too. This is made particularly feasible by using sheets because they offer such a wide area of seamless fabric. Stretch the sheet on the floor, apply with adhesive. Then size the fabric with commercial sizing. When this is dry, give the floor a coat or two of polyurethane varnish. Some of the new designer sheets ought to make great floors.

COVER THREE WALLS with printed fabric, then mirror the fourth.

IF A MEDITERRANEAN EFFECT attracts you, place exotic scarves (be sure that they're sheer) over regular lamp shades. Light will be filtered: the color diffused, sultry.

PAPER MATS for pictures are passé. Substitute fabric to mat a print—or even another fabric. (Geometrics? Primitive, floral, too.) Or dress up a plain wooden or plastic frame with fabric. Use for mirrors as well as prints. Glue on trimming for more detail.

SAVE ALL LEFTOVER fabric scraps and use as replacements for worn areas. Scraps are a natural for patchwork, too. Make a quilt, a pillow sham, a hostess skirt and any number of original creations to wear.

TRICKS FOR THE TABLE: Tablecloths can be made from squares of fabric—or ready-made napkins, scarves—joined together. Seams can be covered with ribbon, broad rick-rack or decorative edging. This same switching of functions can occur between napkins and pillow covers. One of our editors was once quite impressed with a tablecloth made by lacing broad, six-inch-wide strips of felt. With stylish colors, this type of cloth can look rich, lush . . . even extravagant.

MORE FOR THE TABLE: Why not mix media by placing fabric under Plexiglas? Use rectangular pieces for placemats, circular for coasters. One-of-a-kind fabrics such as batiks (homemade ones, of course) can then be used without worry over food spills. Tie a ribbon on the back of a chair, mix colors just for an extra decorative dash at the table.

WALLPAPER AND FABRIC COORDINATES can achieve a total unity, a quiet opulence. Transform walls with the same fabric that's chosen for draperies and upholstered pieces. Think of completing the picture with a matching table skirt and throw pillows.

HANDSOME OLD DAMASK TABLECLOTHS assume a contemporary look when dyed a delicious color that complements dining accessories. Intense colors do it.

USING A STAPLE GUN and staples, cover walls with fabric, then glue on braid or finishing-off trim to cover any staples that happen to show. Stapling fabric to a wall is actually a practical approach to wall-covering. When soiled, it comes off easily, can be washed and put up again. Moving? You can put the same fabric up the same way, trimming here and there to fit.

ROOM DIVIDERS: Decide how you want to divide the room—that is, should you be able to see from area to area or do you want to establish any entirely different room? If you want a modified kind of privacy, make a divider of panels of sheer fabric. Thread rods through the top and bottom and fasten to the ceiling and floor. To close off areas, hang several panels of opaque printed fabric side by side on rods suspended from the ceiling. Sew the same fabric back to back or use one design on one side, a contrasting one on the other. If you want to close off an area but be able to bring it back into the room at whim, treat a length of fabric like a window shade that can be rolled up or down. This works nicely in dining room/kitchen areas that are divided only by a counter or cabinets. The shades should be hung in the open space above.

DON'T NEGLECT ARCHITECTURAL DETAILS when using fabrics. For example, you can glue fabric on beams to match (or contrast) with the fabric on the wall for a unifying effect. Frame a window, too, the same way.

THINK OF FABRICS when refinishing. Old lampshades, trunks, tables or a tray can be recovered to match a color scheme.

SOME FABRICS are as pretty as a picture. With this in mind, why not consider mounting a favorite fabric sample in an old or new frame? Plexiglas box frames work well.

THINK OF FABRIC AS ART. This has the advantage of providing more than one texture as well as design to the wall. In place of paintings, commercial fabrics, unframed, but beautifully mounted, can make decorative accents that are sure to cost very little—depending, of course, on the fabric you choose. An already printed fabric could be used, but you could make this wall-hanging by (1) vegetable dying, (2) appliquéing, (3) batiking, (4) tie dying, (5) embroidering or (6) hand-printing or silk-screening.

FABRIC AS TWO-DIMENSIONAL ART: Hem fabric and hang it by a rod against the wall in sizes ranging from small accent pieces to middle-sized wall hangings to mural proportions. Pattern suggestions: An American Indian design on commercial fabric (say, at $5-$10 a yard) might have the graphic effect of a Navajo rug (at $200 plus) or an oil painting. A Chinese design glued to a standing screen is always effective and very chic.

FABRIC AS THREE-DIMENSIONAL ART: Make soft sculpture—especially good for children's rooms. Choose a fabric that's printed with animals or flowers in large scale. Cut out the design, back it and stuff like a pillow. Batting, fiberfill or kapok is fine. Or, start from your own design and proceed the same way, making oversized sculptures worthy to be viewed by the press.

OPEN THAT OLD TRUNK and see if there's a hidden treasure (an aunt's bridal shower dress, a 30s silk print, a wool challis scarf) that could be "recycled" into the coverings for pillows, window seat covers, lap robes.

HERE'S AN IDEA that originates in Louisiana. Cover bottle caps with varied patterns of calico, then stitch them together to make a hot pad. It looks quite chic when completed—a mini-patchwork. The method: Cut out circles of fabric large enough to wrap around the bottle cap, shir them closed tightly on the underside. Attach the covered caps to each other with invisible stitches.

Finally, may we suggest writing to the following firms for their booklets on working with specialized types of fabric. You'll want Swingline's stapling ideas booklet. Write to: Swingline, Consumer Products Division, 32-00 Skillman Ave., Long Island City, New York 11101. For sheets, a decorating booklet called "How to Make It With Sheets." The address is: Springs Mills, Publicity Dept., 104 West 40th St., New York City 10018. For trimming ideas, ask for "Personal Touch," Conso Products, Box 999, Dept. PT, East Station, Yonkers, N.Y. 10704. Send a self-addressed, stamped envelope. (Don't overlook booklets in fabric shops, too.)



quilts...to admire
...to make...to
decorate with
...there's something
for everyone in
this craft, so
happily a part of
our present
and our past...here,
we salute
the many faces of
quilting - and
include a
HOUSE BEAUTIFUL
design
just for you

FROM PIECES AND PATCHES: A THRIVING ART







By ANNE OGDEN ☐ Crafted in America since Pilgrim times, quilts have the allure of history even when they're completely new. The first native American examples were not designed – but were the patchwork results of using fabric scraps to cover the holes in existing coverlets brought from other lands. Now, quilting has grown here into a thriving, artistic craft of intricate patterns and enduring beauty. Here and on the next three pages, we salute two different faces of traditional quilting – fabrics appliquéd to other fabrics and then quilted, plain or embroidered pieces sewn together and quilted. Many shown were prize-winners in 1973's Folk Festival in Kutztown, Pa., which this coming summer will celebrate its 25th year. Among them, an appliqué quilt with red cherries and green leaves on a white ground (*far left*); an embroidered pieced quilt (*below*) with tiny cross stitches in red and white; a pieced quilt in a geometric flower shape (*above center*); an appliqué (*top right*) with Ric Puls looking on. At top left, a quilt from Lancaster, Pa., has a blue chain appliquéd in a classic design.



Traditions in these examples are systematically thought out and precisely executed in the manner of generations of quilters. Whether it is a patchwork or appliqué, each is made up of small units worked into an all-over design. Tiny patches in the geometric quilt (*right*) are joined to form several large x-shaped motifs. An old-fashioned subdued coloring is used for the background, while the small patches add sparks of many colors. Classic Pennsylvania Dutch hex signs were an inspiration behind this brightly colored scalloped coverlet (*center*), a prize winner at the Kutztown Folk Festival last year in the Appliqué category. The design was stitched on a plain white background of all-over quilting. Another festival winner, this the grand prize in appliqué, is the beautifully cut and stitched floral design (*below*). Each group of stylized flower shapes is bounded by a bright square border. Though a complex pattern, the over-all impression is that of an organized geometric, simplified by the two-color natural color scheme on the white background. "Appliqué", as illustrated here, always means that small designs have been sewn onto a larger fabric





There's a timeless quality about most quilts, old or new. While some craftsmen have been experimenting recently with new designs, the repeated patterns and traditional motifs, whether made in 1974 or 1874, are still the most favored. On this page are quilts both antique and contemporary. The antique quilt (*below*) with its red background and bright blue-green snowflake shapes is strong in impact and contemporary in feeling. This appliquéd quilt was a prize-winning antique at the Kutztown Folk Festival. The star-shaped design done in colored prints on white was a winner in the patchwork category. Recently made, its style is most traditional. The Kansas coverlet that Norma Chestnut sits on (*bottom*) is the quietest of the three, with its gently earth-toned patches. This coverlet cannot properly be called a quilt, since its three layers (patched top, batting and backing) are tufted – joined together by ties rather than by quilting stitches. This 20th-century patchwork seems more old-fashioned than the antique. The tufting method is often used today, since it involves no sewing and joins layers quickly and simply.





BOTTOM, LI... DENNIS/PHOTO RESEARCHERS, OTHERS, BILL ...





BOTTOM: BILL HELING; OTHERS: LISL DENNIS/PHOTO RESEARCHERS. FOR DETAILS, SEE PHOTOGRAPHY INFORMATION.

Colorings run the gamut in both old and new quilts. Some are planned around a color theme; others take their color cues from what-ever scraps of fabric happen to be around. The collection (top center) is a multicolored [illegible] design made of fabric strips [illegible] squares. The floral [illegible] color theme of muted green [illegible] is an applique [illegible] Mennonite Heritage Center in Harleysville, Pa. Another quilt [illegible] (right)—and a rather [illegible] to it—is composed [illegible] triangles placed [illegible] This was one of the many entries at the [illegible] Folk Festival. The 29th annual Festival will run from June 29 to July 6.



a contemporary design to quilt for yourself- we'll tell you how to do it stitch by stitch

Begin your own patchwork project with this quilted coverlet designed for House Beautiful by Celine Blanchard Mahler, author of *One Upon A Quilt*, recently published by Van Nostrand Reinhold. A contemporary geometric, it can fit equally well with modern or traditional furnishings. The quilt is made of nine-inch squares. The smaller triangles are cut, then sewn together in square sections, which are alternated with solid-color squares. It becomes a quilt when three layers (pieced top, batting and backing) are joined with tiny quilting stitches. The quilt can be pieced by machine or hand; quilted in sections for the on-the-move quilter or on a quilting frame. The amount of hand quilting is up to you. Choose your own cotton fabric to blend with your own color scheme. A new quilter might try the pillows first, but even the quilt is fine for starters. To order instructions for pillow and quilt, see Product Information.

6 DESIGNERS TALK

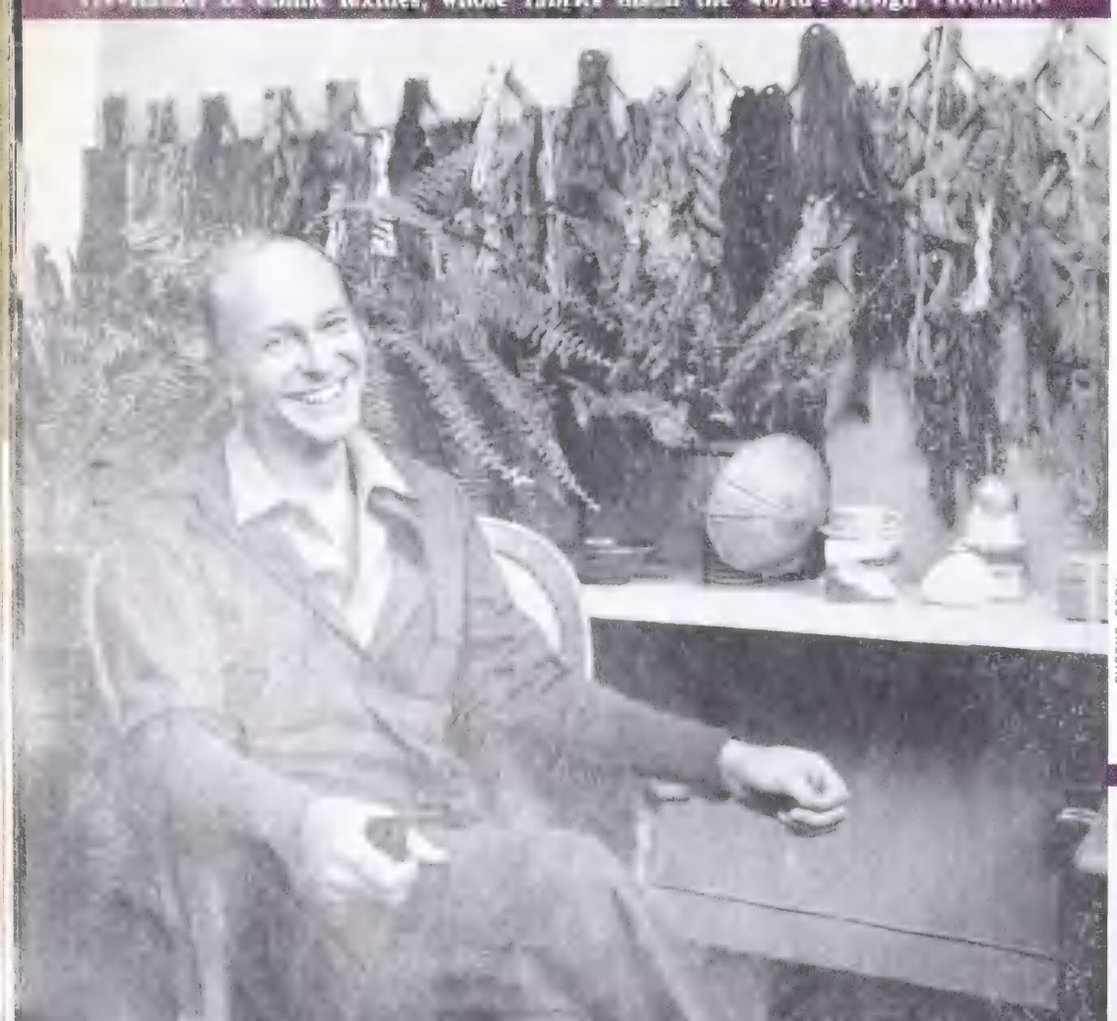
1 I think people buying fabric should concentrate on the things they like, but most people are still too inhibited in making choices, worrying too much about other people's reactions to what they've chosen. The reason for buying fabric is to add the qualities of color and texture to a room—and I believe we should all respond emotionally, happily to the colors and textures we live with. So buying fabrics for practical reasons doesn't have the same validity as practicality has in selecting a dishwasher.

In shopping, look first at the best—usually the most expensive. This is good training for the eye. Even if you must end up buying in the bargain basement, you will be more selective for having seen the best. I feel that an admixture of fabrics and qualities of fabrics makes the most interesting rooms. The single-dimension room—where all fabrics are very expensive, very dressy or all homespun—is dull. Contrasting silk against linen crash, or satin against flannel produces more interesting effects, besides helping the budget. A great fallacy among consumers is that they budget interiors the same way they budget routines. If they need 120 yards of fabric in toto and have $1,000 to spend, they think they'll come out on target if they spend $8 a yard on every fabric. A better approach would be to cover some pieces with relatively inexpensive staples, like ticking or sheeting, then splurge on fabrics used as accent pillows and in small-use areas, like dining seats. I'd never stint on pieces that are bound to take a lot of wear, like papa's chair, which needs a good, durable, soil-resistant fabric. Now that the cost of covering a chair is rising four times faster than the cost of fabric, it's only wisdom to use fabric that will last. "Cost per yard" thinking is another fallacy. If the labor for making draperies is $200 and fabric A costs $100 while fabric B is $300, fabric B is not three times as expensive as fabric A. It's only 80% more, or the difference between $500 or $300 for the finished draperies. And if the more expensive fabric will last twice as long, then it will be cheaper in the last analysis.

Most laymen are still intrigued by the "new magic" promised by new fibers and finishes—and I don't put them down because I use many of them. But the fibers and finishes that have been around a long time are use-tested and you can expect them to age gracefully. Soil- and stain-resistant finishes are fine but people tend to expect too much of them. Nothing can make a white sofa carefree if you put it in a dirty situation. In the immediate, fuel-saving future, I see the return of denser draperies, which will keep heat in during the cold weather and keep out solar heat in summer.

7 JACK LENOR LARSEN

Chairman of the Board, Jack Lenor Larsen, Inc., weaver, experimenter, student and revitalizer of ethnic textiles, whose fabrics distill the world's design excellence



EUGENE COOK

2 Color is the language I speak best, because color to me is the greatest thing in the world. It can set me up for the day or it can kill the day. In 28 years of designing home furnishings and fashions, I've observed that most people, women especially, have an instinctive appreciation of color that they themselves may not even realize. Trouble is that not too many people are sure enough of themselves and so they let themselves be influenced by what they see everybody else doing. I want to tell women that they can really follow their own instincts instead of watching their neighbors. I think they should make color combinations of their own, instead of being tied into conventional tabus. It's the try-it-you'll-like-it idea. My greatest advantage as a designer is that I'm boss of my own studio and can do what I want to do. I can put colors and patterns into my lines that are a satisfaction for myself. I've no guarantee they'll be generally accepted, but frequently when I've taken such chances they've been successful—other people like what I like and buy it. I was one of the first to use pink with orange and the unheard-of combination was a great success. I love oranges and yellows but was cautioned that California women wouldn't buy them because they were supposed to be uncomplimentary to suntanned complexions. Redheads won't buy pink, I was told, because their color is green. It was said no one would buy sheets patterned in black or brown but then Burlington Mills was open-minded enough to let me try it. All

"in shopping, first look at the best– usually the expensive... it's good eye training"

ABOUT FABRIC

those shibboleths turned out to be nonsense. Surely good design had something to do with the public acceptance of the unconventional, but it was as if the women were expressing a fundamental sense of "I don't know why I like it, but I do." If I have had any success at all, I believe it's because I have always painted "up" to consumers' tastes. In my experience, a woman is apt to buy something that is pretty in patterns she can relate to—flowers and ferns rather than abstract designs. I work in abstractions, love them, but as a nature buff, I first started working with simple nature forms—I've made the lady bug my trade mark—and now I'm coming back to nature subjects because there's an increasing interest in them, especially among young people and I think we have to look to them for inspiration. I'm impressed with what I see them doing—experimenting with color, making cushions out of towels and curtains out of sheets, creating their own backgrounds, not being afraid to change. They are not pushed by convention: they follow their own instincts, which is what I wish people of all ages would feel freer to do. We should all be a little daring in choosing fabric because it doesn't have to be permanent. I am all for neutral backgrounds that you can color and pattern with fabric. Synthetics have revolutionized the way we look at decorating—you can do so much with the drip-dry sort of thing.



3 RANDY TRULL

Vice President, Crosrill Curtain Co., who makes ready-mades look custom-made

3 I feel that it's part of my job as a designer to go out all over the country and meet consumers face to face, answering their questions. I generally find that I am face to face with their paint chips and carpet swatches, handbags full of them, because the usual decorating approach is to choose wall and carpet colors and then, as a second or third thought, select the fabrics for a room. That is not as it should be—a room should be planned as a unit, all parts considered as a whole, even if you have to do the job in stages. Paint and carpet first, and you will have locked yourself in. If you come upon a fabric you love that may suggest a different color approach—for instance, in curtains, draperies or a ready-to-put-on-the-bed bedspread, which are my products—you can always, of course, repaint the walls—and if that sounds simple, there are people who would rather move than go through that upheaval. I think that if you can dress yourself, you can dress a room. You know how to take a basic black dress and accent it with a color, distributing that color in hat, belt, jewelry, in little bits. That's how the accent color should be distributed about a room. There is a close correlation between fashion and home furnishings today. In designing, I watch ready-to-wear very closely because if there is a pervading look or color in fashion, you may be sure it will be reflected in home furnishings. This year's polka dots and plaids are a good example. The young have been influencing the look of things for some time. They are more selective, more individualistic, unwilling to buy any packaged deal. They were the original pattern-mixers. Now, two patterns in one bedspread is high style. Ten years ago it would have been called a job lot. The His-Ms. thing, the way things are becoming more neuter, less masculine as opposed to feminine or vice versa, is affecting fabric design just as it is everything else. Men are very much concerned with what's inside their homes—only many of them won't admit it. Women do the buying but it's his money and he can be tough to live with if he doesn't like what he's living with. It is a joint-taste market—a new era.

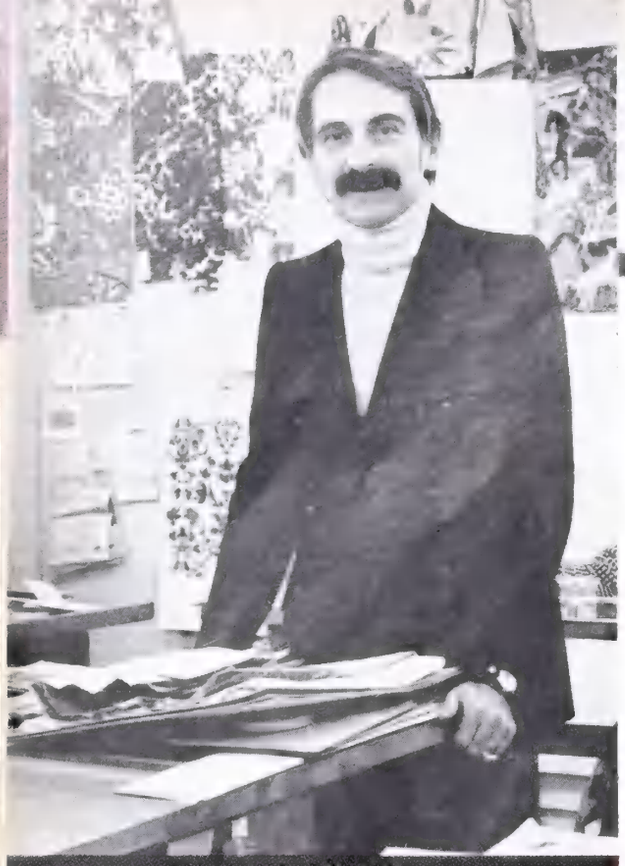
"today two patterns in a bedspread is high fashion... ten years ago it was a job lot"

2 VERA

President of Linens by Vera, Inc., painter-designer who puts free, modern line into printed fabrics for home and fashion



"I'm impressed by the young... they follow their instincts. I wish everyone would"



4 LUTHER TRAVIS

Director of Design, Bloomcraft, Inc., an adept, gifted eye for color and pattern

"matching color to the colors in a print fabric is all too obvious...bunch up the fabric, see its overall color aura... that's the color to deal with...one print can lead to 20 color choices"

4 Since I trained as a decorator before I became a textile designer, I love decoration—but I hate "decorated" rooms. I see fabric as a strong element of decoration, but it should not be obvious. The colors of a print, a rug and furniture should integrate, ease together, should have a mellowness, a classical feel that one senses in the clothes designs of Chanel, Balenciaga, Mainbocher. It's not the gimmicky look of a conscious, obvious attempt at matching—what I mean by "decorated." I think the magazines have played up the matching of color too much—it may give a woman a sense of security to pick out the apricots and plums and blues of a print and match them elsewhere in a room, but the obviousness of it is almost an admission of insecurity. How much more subtle to choose instead four or even five tints of the apricot, plum and blue. They'd look so much easier together than rigid matching of color.

If you are doing over a room with a patterned fabric, I'd say don't look specifically at individual colors in the print but at the over-all color mood of it, the blending and interplay of all the colors that create a color in itself. Instead of judging a pattern solely from a flat length of fabric, bunch up the fabric and you'll sense this color mood. This is the color to deal with. Chances are that it may suggest contrasting colors that may not exist in the pattern. There might be 20 ways to color a room with just one print as a springboard. I'd say you were on the right track if you borrowed the least obvious color from the pattern or tints of it. They'd be easy, friendly, with the over-all look of the print. If you have a patterned rug—an Oriental, say—don't try to match those funny beiges and dull reds. Back away from it, sense its over-all color look. Then buy a yard of fabric that seems in the mood—try it, throw it away if it looks bad. That's not an extravagance because it could save your room from being a failure—meaning something you yourself don't like. It's easier to adjust a wall color than to replace fabrics, but it's not wise to risk a wall color until the fabrics are chosen. Try to see all the color components together—and in the same light, because lighting is the most underrated influence on the look of a room and color changes fantastically in different lights. So many European rooms have this unmanipulated, unobvious color look of beautiful things put together and left alone. I think more women could achieve this if they would trust their own judgments more, because I believe most of them have this sense of being attuned to color, but they often don't know they have it, don't exert it.

5 PETER NEIL

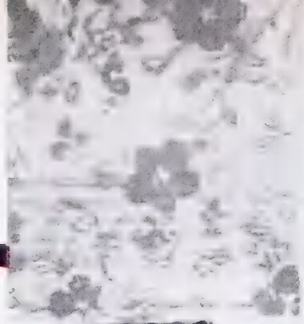
Design Director of Wamsutta Mills, custodian of designs and colorations that turn sheets and pillowcases into stylish, decorative statements

5 **Domestics—that's a nice, old-fashioned word for bed linens, which are not linen at all these days but cotton or cotton-and-polyester no-iron sheets and pillowcases—are now such a bonanza of color and pattern that they're changing the whole household fabric scene. When you can have seven or eight colors in a washable print—a durable print, too, because a sheet has to be able to take a lot of wear—in designs that can look anything from handcrafted flower baskets to sophisticated tattersalls, in almost any shade or tone you can think of, you have a wide—and I mean wide—variety of decorative material to work with. Moreover, a sheet is the best fabric buy in town—you get color, pattern and a seamless 90-inch width of material for $8 or $9, or less at the semi annual white sales.**

The sheeting business, because it is a volume business, is fast-moving. We bring out three or four collections a year, which means that there must be a constant input of new ideas and new designs. We have to keep our eye on everything that might influence a consumer's taste. I go to Europe to see what's going on in fashion because what goes on in



"a sheet is the best fabric buy in town—you get color, pattern, and a seamless 90-inch width"







6 BORIS KROLL

President, Boris Kroll, Inc., Doctor of Textiles, whose innovative mastery of the Jacquard loom and concern for quality produce fabrics of international fame

home furnishings is now closely related to fashion. The two fields feed back and forth in a cross-pollination of design ideas. The words "home fashion" seem to be replacing the words "home furnishings." We have our own design staff, but we also call on outside designers from the fashion field itself—name designers like Mark Bohan, Cecil Beaton, Donald Brooks, Kasper. This puts sheets, once mundane, utilitarian necessities, into the category of high style, something that was once available to only a few. Now it's for everyone.

Young people especially have been quick to catch on to the decorating potential of sheets, because they're a value-conscious lot. They turn sheets into curtains, quilt them into spreads or headboard covers, staple them onto walls, even cover floors with them. And when they get tired of them or when new patterns come on the market, they like the idea that they can change their surroundings with a change of sheets, without raising Cain with their budgets.

As for bedrooms themselves, these patterned sheets are transforming them. The whole concept of the bedroom is changing, of course, becoming sitting room, study, hobby room, and sheets, used not only on the bed, but as draperies, slipcovers, headboard coverings, can give the room a total look of one pattern—a look of total luxury, which is what everybody wants in a bedroom.

The bed itself is becoming more like an upholstered piece of furniture, a great place to spend time. I think people are just beginning to understand how luxurious and handsome a bedroom can be, with utter, washable practicality.

6 The best investment anyone can make in household appearance is in quality upholstery fabric. No matter what else is in a room—fine lamps, fine wood, fine carpet—the minute the furniture fabric shows signs of soil and wear, the whole room looks shoddy and tacky. As the sofa fabric goes, so goes the room. Fabric should look alive, vibrant and fresh for the duration, and when it's changed, it shouldn't be because total disintegration has set in, but because you feel the time has come to give the room a new and different look. Only a well constructed and engineered fabric can assure you this continual freshness. I say this not only because quality fabric is my business, but because I know what reupholstering costs are today—if you have to replace fabric that has deteriorated too soon, you might as well buy new furniture. I want to emphasize something I wish more consumers were aware of: No matter what the surface look or pattern of a fabric may be, it is its construction and engineering that determine its durability, its capability of standing up well to constant use. These are hidden assets to a layman's eyes and buying fabric can be as tricky for the uninitiated as buying furs. My best advice is to buy from a reliable firm which has access to the reliable materials made by a reliable fabric company. I'd say that most fabrics on the commercial market today can not stand up to the applications they are put to. Children, for instance, are hard on any fabric, and although stain- and soil-resistant finishes can be effective, you can not expect miracles of them under juvenile assault. Most people have not the time or the help to take care of their fabrics—and fabrics do need taking care of. The simple act of plumping up the pillows improves the texture of a fabric. It's on the same principle as raking up the pile of a shag rug or smoothing a bedspread.

From a design point of view, I think that the fabric on furniture should be as exciting as tapestries on walls. We live in a visual world and I think we need this visual excitement on our furniture. To achieve this, a motif should not repeat itself too often. We should get away from the traditional static repeat we've seen for centuries. I've been delving into this for years and now, using the medium of the Jacquard loom and an understanding of tapestry weaving, I've been able to weave such tapestrylike fabrics 54 inches wide with no repeated motifs. In a sense the fabric is an artistic achievement. I did it because I'm a designer with 40 years' experience in the technology of weaving. Not many designers have this advantage, and this is of a great concern to me because the future of woven decorative fabrics will depend upon designers who understand the loom and the techniques of weaving as well as the artistic aspects of design. I think consumers should know about this because the future of quality fabrics is also in the balance. We have the shuttleless loom—the greatest advance in the fabric industry in 75 years—but we have a dearth of fabric designers who are as intimately acquainted with the loom as they are with the drawing board. The potential of the loom is fabulous—it can cope with up to eight different colors, so you can imagine what an explosion of color and new design concepts could lie ahead. But the results could also be horrendous unless we train up designers who have acquired its technology. This will require as many years of study as medicine or architecture and surely many students will have to be subsidized. I'm working with the Philadelphia College of Textiles and Science to create such a center to insure future quality in educating designers for the textile industry □ *Editor* MARION GOUGH

"fabric should look alive, vibrant and fresh for the duration"

FOUR SPECIALISTS EXPRESS THEIR VIEWS A LOOK AT THE HOME OF THE FUTURE

HOW WILL the American home look in five years . . . 10 . . . 50? Less space used more efficiently? Futuristic cubicles? More space with interchangeable parts: modular living? Can we expect what Ant Farm, one contemporary design group located in San Francisco, proposes: a "stay-at-home community" that's void of automobiles but serviced by cable television and public transportation? Considering the energy crisis, a logical next step. Will the one-family house become obsolete in deference to the monumental high-rises: stackable living? Or will we opt for "suitcase" style as Architects Buchsbaum and Korenstein see it (*right*) or adapt this concept to other viable forms?

WHAT DO WE NEED for the future; what can we ask of our designers? *House Beautiful* asked four specialists in four areas of home living what they were anticipating, how they see the times shifting. The four are Interior Designer Angelo Donghia, Furniture Importer Charles Stendig, Lighting Consultant Kate Carmel and Architect Khristos Karastathis.

Looking historically at interiors, we know that every period in design was defined by stylistic rules of the period. These stylistic features have been successfully adapted, newly devised and have proved quite flexible for today's interiors. Now Designer Angelo Donghia believes that we're becoming more involved with ourselves and therefore less involved with things. "The perfect room has purpose and function. It's void of anything encumbering but filled with everything you need."

In terms of less involvement, many designers foresee the demise of the collection—whether it's Louis Quatorze furniture or Art Nouveau bibelots. Others, like Decorator Richard Ohrbach, want to eliminate the traditional dining room. Space is what's news for now (and the future) and the catchword is uncluttered. Donghia envisions this kind of simplicity in living as the important next step. "The trend is toward pointedly reducing the number of objects to contend with, for these reasons: the inability to obtain them and the lack of people to take care of them. You cannot," he adds, "buy the once fabulously made furniture anymore. And, the age of servants is gone. Major interior changes have always had to do with social, economic and political conditions and so we end up where we are now."

ESSENTIAL TO CONSIDER is materials. Donghia believes that materials *have* to change. For example, plastics that don't scratch or aren't harmed by water. New electronic devices. With servantless homes will come more practical items—throwaways, anything to ease life and increase leisure time. "Nothing is more luxurious to sit on than a down cushion," Donghia says, "but I believe in furniture that's comfortable and soft, but that you can walk away from—so you don't have to get up and refluff."

Another Donghia opinion is that some people are still holding on to the warmth, for example, of the French country look. Still holding on to tradition. "I don't think that a room should be the same color for 20 years because no human being could be happy with that one background." Donghia believes strongly in change. "I prepare rooms with this in mind because I feel that people should be *comfortable* with change."

HERE'S A PREVIEW of what he has in mind: "I've planned a room that's done all in gray flannel and all the furniture is on wheels. This means flexibility in room design, since the furniture can be moved easily and at whim." Donghia hasn't stopped here. The furniture comes with three sets of slipcovers: one in gray flannel to match the walls, one in black-and-white stripe for contrast and one red with yellow pillows. "Of course, I'm not saying that this room is for everyone," Donghia admits. "It's accessible and I think non-guilt-provoking. I say this because if you design your home with change as a consideration, then there's no guilt when change does occur."

Donghia wants to make beautiful designs available to the mass market—something that's happened already in the sheeting industry. "Designers must utilize the same design concepts on a mass-produced level that can begin to give the consumer something which is tasteful and usually available only to people who can afford it. I think the general public is underestimated and manufacturers should realize that people really like beautiful things. There's no reason why a manmade product that's beautiful can't have the unanimity of appeal."

Donghia, a designer, has begun the changeable home, but how does a professional not directly related to design itself perceive the field? Are designers innovative? Furniture Importer Charles Stendig thinks not. "There's not enough expression of individuality today from most of the young designers. We're going through the Bauhaus style, and have been going through it for 40 years now and it's time that American designers abandoned it and went on to something else."

Stendig is referring to the crisp, clean but inhibiting factor of the Bauhaus . . . "acceptable, but boring today," he says. "We have to develop a new kind of interior design than the one we've had up to now. The French, English and Italians are doing their thing, but we Americans are stuck in the Bauhaus like a needle stuck in a record."

IT'S NOT A LACK of products that he thinks limits designers. "They're not utilizing the range of marvelous fabrics, lamps and carpeting, for example, that's available today so that they can create more *individual* interiors." This is his greatest complaint: There aren't enough designers trying to do individual work. There's a sameness about the work and because it's uncluttered, it's being called contemporary, and therefore, praised.

"We have designers who are as good as, if not better than, the Europeans," Stendig contends. (*Continued on page 120*)

everything...including the kitchen sink

Living out of a suitcase on a large scale is a logical next step for today's mobile Americans. And in the designs shown at right, New York Architects Alan Buchsbaum and Howard Korenstein of the Design Coalition demonstrate how this can be accomplished in a scheme they devised for the Owens-Corning Fiberglas Center. For compact, flexible living, they suggest a complete home packed in three giant-sized, bright red molded Fiberglas suitcases on wheels (*one closed suitcase is seen at lower left*). On the shelves of the living-entertainment suitcase (*top right*) are foam blocks for building a comfortable sofa and a coffee table and throw pillows. Within the walls of the unit are a telephone, television, video tape recorder, clock, tape and record gear and storage space and a plant area. When you're hungry, open the second suitcase—to a flip-out table, stacking plastic chairs, dinnerware, bar, sink and refrigerator (*lower right and center left*). The third suitcase is a dream, too, with a double bed (complete with its own reading lights), plus a built-in storage chest and lots of closet space. During waking hours, tuck the bed back in, unplug the unit and forget it.—S.L.

MARIS/SEMEL











COUNTRY CHIC

A BARN WITH A FAMILY FUTURE







MARIS/SEMEL

By SUSAN LEWIN ☐ It is difficult to conjure up a lovelier rural spot than Litchfield County, Conn., replete with rolling hills, lush meadows, steepled churches and picturesque towns, each with a village green laid out by our earliest settlers. And it was with a strong sense of this history that Architect Francis Booth set about making this red barn (above) in Warren, dating back to the Revolution, liveable for his wife and two daughters. For although the barn is a contemporary statement for the 1970s, it never turns its back on its past.

The barn sits in a high enclosed valley that the Booths are continually developing (expanding the pond, building a swimming pool, rebuilding the old stone fences) and it has been treated as sensitively inside as out. Booth let the existing structure be the governor of the design, removing no structural members and adding only those for the upstairs rooms. The old beams and posts also gave the clues for window placement in the living room with its collection of African and Oceanic masks over the sofa (*left*). The grandfather clock (*right*) was made by a Booth ancestor around the time of the Civil War, and the blue-and-white quilt on the wall of the master bedroom, seen through an opening at the top of the stairs, was made by his grandmother. Behind the fireplace is a musical composition by their friend Michael Small entitled *Booth Barn Music*.



COUNTRY CHIC





Many of the furnishings in the Booths' barn have as much history as the building itself. In fact, some are even constructed from remnants of the structure, like the dining room table and side board and the fronts of the kitchen cabinets (*left*), which were made from an old chestnut log found buried in the barn's original muddy floor. All of these were built for the Booths by Mrs. Booth's father, Milton Gould, a lawyer who bought the 20-acre farm about eight years ago to use weekends. (As the Booths never heated the barn, they use it only in summer. Winter weekends are often spent in the Gould's own yellow 18th-century house just across the courtyard). The dining chairs also had belonged to members of Booth's family.

Yet, with all these antiques, the house is actually quite eclectic in its attitude. New Mexican weavings are used as both rugs and wall hangings (*right*); antiques mix with posters, reproductions and original art works. Modern pieces range from small Aalto tables and paper lamps to small plastic tables. No draperies were used on the north and east facings, which let in a greenish light that floods the space, yet is cool enough to make air-conditioning unnecessary. Without violating the landscape or the original barn, Francis Booth has created an ever-changing approach to country life. "We understand this structure's past," Booth says, "and though our family might not even be part of its future, we want other generations to enjoy it as we do. So we do things like planting trees we will never see in full growth."

FOR DETAILS, SEE PRODUCT INFORMATION




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RETURN VISIT TO A PHOTOGRAPHER'S PARADISE

Last October, we showed on these pages the garden of Los Angeles Food Photographer George de Gennaro and his wife, Marjorie. Then it was in the celebration mood of spring, with tulips, sweet hyacinths and buttery jonquils, azaleas, dogwood and willow-green new leaves. Now we see it in summer. Honeybees and hummingbirds are nectar-feasting. Hybrid lilies like Red Champion (opposite page) and nasturtium-red Enchantment (this page) are blooming in every nook and cranny. And for de Gennaro, most of the year's planting work is done.

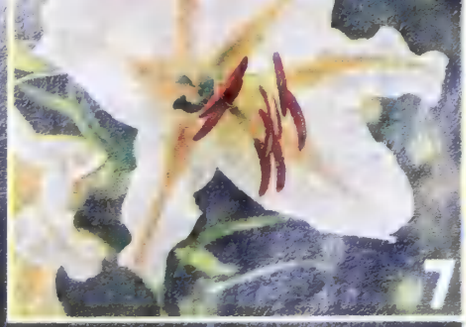
This time, our visit begins at the dawning of a perfect summer day. Camerus and coffee cups in hand, we meander—and marvel. Along the way blue-daisy felicias (1) drape rock walls, a wow-sized dahlia (4) greets us at eye level and marigolds

DOWN A LILY-BOWERED PATH

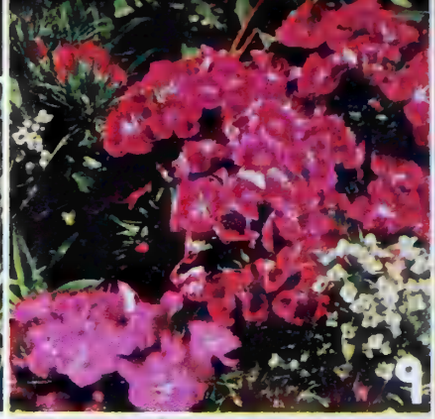
(5) invite a squeeze to release their pungent scent. Our sense of smell now fully awakened, de Gennaro recalls moonlight strolls in the garden. "Lilies such as Pink Glory (2), Imperial Crimson (3) and Golden Splendor (6) give off such distinctive fragrances, Marjorie and I can tell exactly where we are, even in dark shadows." Down winding paths to the picnic area we're ignored by the



GEORGE DE GENNARO


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industrious squirrels and a covey of quail, but coyotes in the canyon below skitter at the rattle of a saucer.

Over breakfast, de Gennaro shares his secrets for growing lilies (see "Planting Guide," Contents Page). They range in size from thigh-high Mid-Century hybrids (opposite page) to seven-foot clumps of Imperial Crimson (this page), which arch 12-inch blooms over the walkways. They color the garden from late tulip time until the Frikarti asters of autumn. De Gennaro confesses, "They're all my favorites, but the pale ones like the Melridge auratums (7) and Aurelian hybrids (12) are my most favorites." Marjorie adds, "My idea of supreme luxury is to come home and find that George has cut a vase of lilies and delphiniums for the living room."

BLUE JAYS AND ROBINS ACT AS SIDEWALK



De Gennaro plans his spring garden around tulips and daffodils, but in summer everything is planted in relation to the size, color and position of the lilies. Blue delphiniums (13) are spectacular with all of them, as are gerberas (10) and the little ground covers like annual dianthus and sweet alyssum (9). With lilies in the yellow-orange range, de Gennaro likes to plant Gloriosa daisies (14).

Birdbaths are all over the garden. "Sometimes five robins splash at once in and around the one by our entry steps where I keep pots of zinnias (11) and other annuals in the summer. At night the raccoons bathe there. Our California blue jays (8) are so tame they sometimes land on my shoulder when I'm busy digging. They stay until Sneaky Pete pads up the path." □ By ELVIN MCDONALD







SUPERINTENDENTS





AIR

By SUSAN LEWIN □ Successfully mixing formal and informal elements within the same house can be real challenge. Just to make the task doubly difficult, in this case the architect, his wife and three daughters were the super-demanding clients he had to please. Yet Joe Wasserman of the New York architectural firm of Hoberman and Wasserman admirably achieved this balance between informal living and formal, defined spaces in his New Marlboro, Mass., country house. "Above all, I didn't want a formal house in the very traditional sense with a front and back and opaque doors one must knock at to find out what's happening inside. That all seemed very artificial to me. I wanted a house one could literally flow through," Wasserman explains. His wife, Bay, adds, "Yet we like orderly spaces, doors, privacy and specific places to do things. For example, there is a playroom, so we don't have to clean off the clay to eat lunch." And the soft muted colors of the living room (*above and right*) were all specifically chosen because they would not compete with the rural landscape, within which the house sits so beautifully (*below*). All the seating platforms and tables were designed and built by Wasserman, who also placed a skylight along the full length of the room to soften the transition between outdoors and in. The rug and the icon are from Turkey. Indian silk fabrics cover the throw pillows on the sofas.

MARIS SEMEL





SUNNY & COUNTRY FRESH





THOUGH EACH SPACE IS CLEARLY DEFINED, THE FLOW OF LIVING AREAS ONE INTO THE OTHER ENHANCES INTIMACY AND A RELATIONSHIP WITH THE OUTDOORS



Because Joe Wasserman created a series of spaces that easily flow into each other, one is not consciously aware of the large size of this house. The juxtaposition of the kitchen (*below*) with the dining room (*left*) and living room (*previous page*) gives one a feeling of intimacy that belies the house's 4,000 square feet. The formal dining space with its four brightly lacquered Italian chairs and large square table gives the adults the option of dining without the children when guests are up for the weekend. On the other hand, all the Wassermans wanted to make the kitchen so self-evident that men, women and children alike could find what they wanted when they felt like helping. "This is a kitchen for people to participate in," says Bay Wasserman, who very early in the game decided she didn't want to serve as the maid. Even though there are usually four Wasserman women working in the kitchen together, the space is never overwhelming when one person is there alone. Bay had two other requirements on her list for the new kitchen: that it must be sunny and that it should not feel like a hospital. To give her continuous views and lots of sun, there are two glass walls, plus the added bonus of a long strip of window over the counter. For more warmth, a rocker and a braided rug complete the kitchen seating area. A close relationship to the outdoors was also important for the master bedroom (*above*), which was given the plus of a small porch just outside. Wasserman also built most of this furniture set off by a Persian cotton throw on the bed and a Wolf Kahn painting over it.





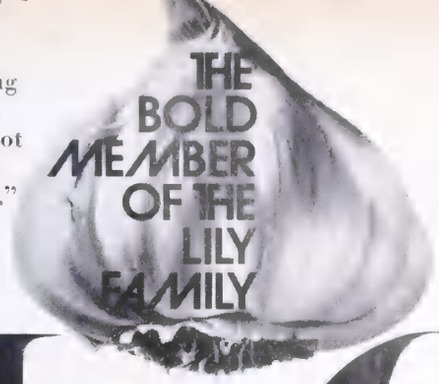


Although only recently completed, the house had been brewing in the Wassermans' minds for at least six years before starting construction. They spent many hours walking around their 220-acre site until Joe Wasserman decided exactly where he would put the house of clear Western cedar siding. Finally, he carefully positioned it to sit totally free, crowning the bowl of what would become the curving drive. From this point, the thoughtfully situated windows offer them sweeping views of the nearly mile-long ridge and of the open fields flowing from the south to a wooded knoll in the north. During the summer, the man-made pond, just a short walk down the hill, is often used for swimming. And if the winter is an especially cold one, it also becomes the family's private skating rink. For Bay, though, the best time of all is late fall. "That is when the countryside turns mauve and lavender. The trees are not quite bare and one can see through and feel the shape of the land," she explains. Because summers can be very hot in this mountain area, Wasserman placed the porch (*top left*) adjoining the master bedroom so that it would create deep shadows over the kitchen. The huge Master Locust tree (*above*) was planted by the Wassermans to provide a shady spot for outdoor dining and sitting to enjoy their surroundings.

IN CAREFUL POSITIONING OF HOUSE AND WINDOW OPENINGS, THE CEDAR-CLAD STRUCTURE CAPTURES ALL THE BEST A PANORAMIC SITE HAS TO OFFER



FOR DETAILS SEE PRODUCT INFORMATION



GARLIC

& DRINK garlic has a voice that is loud and clear. References to garlic crop up throughout recorded history, even as far back as the Old Testament. And although Italy, Spain, Greece, Russia and China, among others, have produced garlic dishes of great originality, only Provence in La Belle France has created a cuisine in which garlic is more often than not the indispensable ingredient. The amount of garlic in a dish doesn't always determine the strength of its flavor; *how* it is cooked is the controlling factor." If you have yet to be initiated into garlic cookery, we invite you—no, we urge you—to delve into the many wonderful recipes we present here.

CHICKEN WITH 40 CLOVES OF GARLIC

2 3½-pound broiler-fryers, quartered, or 8 leg quarters (drumstick plus thigh)
2 to 3 large heads of garlic, peeled (up to 60 cloves)*
2/3 cup olive oil
4 ribs celery, sliced thin on bias
8 to 10 sprigs parsley
1 generous tablespoon salt
Freshly ground pepper
Freshly grated nutmeg

Drop the garlic into a saucepan of rapidly boiling water for 10 seconds or so. Drain and run under cold water. Trim tops and bottoms and slip off the outside skin. Set aside momentarily.

Pour the oil into a large, heavy casserole with a lid. Turn the pieces of chicken over in the oil so they are well coated. Lift out half the pieces. Then scatter half the celery, parsley and garlic on top. Sprinkle with half the salt, a generous amount of pepper and a nice dash of nutmeg. Return the remainder of the chicken to the casserole. Add the remainder of the celery, parsley, salt and garlic. Finish off with more pepper and nutmeg. Cover with heavy-duty foil, sealing the edge tightly, and then add the cover.

Bake in a preheated 375° oven for 1½ hours. *Do not open during the baking period.* Serve straight from the casserole with freshly made toast or thinly sliced pumpernickel, spreading the bread with the buttery garlic. Serves six and all you need to accompany it is a nice green salad and a dry red wine.

*One head of garlic will yield about 20 cloves and if you're apprehensive about the amount of garlic, relax. The long cooking subdues it and turns it into a delicate, delicious butter.

GARLIC-CRUSTED LEG OF LAMB

1 five- to six-pound leg of lamb
2 slices of bacon, finely chopped
2 tablespoons butter, softened
4 cloves garlic, peeled and minced
8 to 10 sprigs parsley, minced
1 teaspoon salt
1 teaspoon paprika
Several twists of the peppermill
1 tablespoon vinegar

BILL HELMS

Score the surface of the lamb, cutting ⅛ to ¼ inch deep in diagonal lines about an inch apart. Mix together all remaining ingredients into a smooth paste. At least an hour before roasting the lamb, rub the paste into the scored slits and over the entire leg. Place on a rack in a roasting pan and roast in a preheated 325° oven for 12 to 15 minutes per pound or until a meat thermometer reads 115° to 120° for pink. If you like lamb cooked well done, allow about 30 minutes per pound or until a meat thermometer reads 130° to 135°. Serves six to eight.

QUICHE À LA PROVENÇALE

Pastry for a nine-inch pie*
3 medium yellow onions, peeled and chopped fine
4 tablespoons olive oil
4 cloves garlic, peeled and chopped fine
2 garden ripe tomatoes, peeled, seeded and chopped or 3 Italian canned tomatoes, chopped
Bouquet garni:
1 bay leaf, 2 stalks parsley, good pinch of thyme
Salt
Freshly ground pepper
3 egg yolks plus 1 whole egg
1 eight-ounce package cream cheese, softened
½ cup heavy cream

Combine the onions, oil, garlic, tomatoes, the *bouquet garni* tied in a cheesecloth bag and salt and pepper to taste in a heavy skillet. Sauté over low heat for 30 minutes, giving the mixture an occasional stir. Take off the heat, discard the *bouquet garni* and cool.

Beat the eggs lightly with a whip (do not use an egg beater) and stir into the vegetable mixture. Combine the cheese and cream in a bowl and beat with an electric or rotary beater until smooth. Stir into the egg-vegetable mixture. Pour into the pastry shell and bake in a preheated 375° oven for 25 to 30 minutes or until a metal knife inserted about an inch from the center comes out clean—that is, without any custard clinging to it. Serve hot to four or five.
*See House Beautiful, February 1973, for basic quiche pastry recipe.

BOURRIDE

Bourride, one of the great dishes of Provence, has innumerable variations. But the essential characteristic is the *aïoli* (*recipe follows*) the garlic-flavored mayonnaise that is combined with the broth the fish is cooked in.

3 pounds of a white fish (halibut, haddock or cod), thawed, if frozen
Some fish bones, if available
3 medium onions, peeled and chopped fine
1 bay leaf
1 teaspoon thyme
5 to 6 whole peppercorns
Few stalks parsley
Salt
Boiling water
Freshly ground white pepper
Aïoli
3 cups heavy cream
15 to 20 slices French bread, oven-dried*

Cut the fish into generous bite-sized serving pieces. Set aside.

Combine the fish bones, onions, bay leaf, thyme, peppercorns and parsley stalks and about 1 tablespoon of salt in a large heavy casserole with a cover. Add 4 or 5 cups of boiling water. Bring to a boil, reduce heat and simmer for 25 to 30 minutes. Then strain. Rinse out the casserole and add the fish, then the strained broth. If there is not sufficient broth to cover the fish completely, add more boiling water. Bring to a boil, reduce heat to simmer and cook 10 to 12 minutes. Lift the fish to a heated soup tureen. Cover and keep warm in a low oven. Measure the broth; you should have 3 to 4 cups. If there is too much, reduce over a high heat. Mix the *aïoli* into the broth, whipping constantly. Place over moderate heat and bring *almost to a boil.* Taste for seasoning. It will probably need both salt and pepper. You may even want to add a bit of lemon juice. Pour over the fish in the tureen, sprinkle with parsley and carry to the table. To serve, place two pieces of the bread in large heated soup plates. Ladle fish and

(*Recipe continued on page 116*)

cooking with Helen McCully

the great WHITE SPIRITS

in the mixing game, they're the go-with-anything liquors

There was once only one drink called the Martini. Now you have vodka, rum and tequila martinis as well as the old standby gin-and-vermouth version. That's the beauty of these best-known of the white spirits: Their tastes blend so well with others that you can use them to make cocktails of almost any flavor you wish. Here's a multiple-choice sampling of some of the mixing you can do . . .

By LINDA B. DOWNS ☐ Gin has, of course, a long (and not always highly respected) history in lands of English influence. Even today, most major brands sold here either are imported from England or carry the designation Dry Gin—to distinguish the English type we know from its ancestor, the original Genever or Dutch Gin.

In recent years, gin has not been as popular for mixing as the more neutral vodka. But it has always had an affinity for limes—witness the traditional Gimlet and the lime garnish usually served with Gin and Tonic. And the lime is most necessary in these two . . . **The Red Baron:** Mix together 1½ ounces gin, ¾ ounce Grenadine, 1½ ounces orange juice and ½ lime: pour over ice cubes in an Old-Fashioned glass . . . and **The Blackberry Patch:** Stir together 1½ ounces gin, 1½ ounces Blackberry Kijafa and ⅛ lime with ice cubes in a tall glass; fill with quinine water.

After all, gin was the base for many fruit-flavored drinks long before vodka became widely known in this country. "I like The Bronx best," hayseed song writer Fred confides after beginning to discover New York night life in Ring Lardner and George S. Kaufman's *June Moon*. Although we think this play definitely creaks with age (even in the fine recent educational TV production), this nostalgia craze is bound to be with us a while longer. So, to get you in the mood to go see Robert Redford as Gatsby, here's that classic, **The Bronx:** Shake 1 ounce of gin, ½ ounce dry vermouth, ½ ounce sweet vermouth and ½ ounce orange juice with cracked ice. Strain into a cocktail glass and decorate with an orange slice.

Rum, too, has been filling our glasses for years on years and it was, so the legends say, the liquor used in the first cocktail (supposedly, a fruit juice-and-rum mixture served to some French soldiers during the Revolutionary War decorated with feathers from a Tory's rooster—*le coq*'s tail). But the rum of pirates and other sailors was frequently dark rum; now we find more mixing versatility for the popular fruit drinks in the white or light rums, which come from the Virgin Islands, Puerto Rico and now Hawaii.

The Mai-Tai and the Daiquiri have been popular for several years, and if you like those, you might also enjoy the **Moo-Cow:** Pour 1½ ounces of light rum and a tall glass of cold milk into the blender container. Add a dash of any flavoring you like—chocolate or fruit liqueur, peach or strawberry jam, etc. Blend for 10 to 20 seconds and serve in a saucer-type Champagne glass or a sherbet glass. If you want to make it even richer, add a scoop of ice cream or sherbet before blending. (If your glasses are small, this will make two servings.)

In the same vein, you might want to try a **Honeyed Rum:** Combine 1½ ounces of light rum with 1½ teaspoons honey in a shaker. Shake hard until the honey dissolves, then add 1 tablespoon cream or half-and-half. Shake well with ice and strain into a stemmed glass to serve.

For Hot Buttered Rum, you should use dark rum—and that's true also for most of the winter rum cups. These two, though, are quite nice with the light rum . . . **The Moo Grog:** Mix 1 teaspoon powdered sugar with a dash of Curaçao, a dash of orange juice and 2 ounces light rum in a highball glass. Fill with very hot milk, drop in an orange slice and add a dusting of nutmeg . . . and **Apple Grog:** Combine 2 ounces of light rum with either 3 ounces of hot apple cider plus a spoon or so of sugar (depending on how sweet you prefer hot drinks), or with 3 ounces hot apple juice, plus a dash of lemon juice. Stir or shake until well mixed, pour into a heated mug and dust with cinnamon.

Only six years ago, Alec Waugh wrote in the *Wine and Spirits* book of Time-Life Books' *Foods of the World* series that he thought tequila would never become popular with northern palates. Now, tequila seems here to stay. It is potent, yes, but all those cowboy movies of our young Saturday afternoons did tequila a great disservice. The tequilas in the U.S. are not just fiery cactus juice. In fact, one recent convert we know thinks tequila martinis the smoothest of all.

Like the Marguerita or the Brave Bull? Then add these to your tequila repertoire . . . **El Diablo:** Squeeze the juice of half a lime into a tall glass, then drop the shell into the glass. Add 1 ounce tequila and ½ ounce creme de cassis. Stir; fill glass with ginger ale. . . . **The Caramba!:** Shake 1½ ounces tequila with 3 ounces grapefruit juice, 1 tablespoon sugar and cracked ice. Pour into a tall glass and fill with club soda. . . . **The Revolution:** Combine 2 ounces tequila with ¾ ounce Rose's Lime Juice and ½ ounce Grenadine. Shake with cracked ice or serve on the rocks.

The Screwdriver started it, and our friendship with vodka has since taken us all through so many Bloody Marys, Black Russians and Moscow Mules that vodka can no longer be considered new. But just as we say that, someone comes up with a fresh way to mix it—and here we are again.

Simplicity itself is **Green Gold:** Pour 1½ ounces vodka and 1½ ounces Rose's Lime Juice over ice in a cocktail glass. Fill with pineapple juice. Or try the **Volcano:** Shake ½ ounce vodka with six dashes of light rum, 2 ounces of Southern Comfort and cracked ice, then strain into an Old-Fashioned glass and add a twist of lemon peel. And then there's the cranberry (*Continued on page 118*)



The perfect gift.

All of us have found ourselves dashing from store to store to find that perfect gift for a special person or a special occasion. And, too often, the search ends with tired feet, frazzled nerves and the same thing we gave last time. Or the quick and easy wine and flowers. Not original, but always safe. And soon forgotten.

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Take a serving piece as a gift for your weekend hostess. And for an extra surprise, take along a variety of cheeses to be served on it.

Give a just-promoted friend a handsome ashtray for the office.

When there's no special reason.

How about a cake plate for that nice person who bakes all those great cakes and always saves some for you?

Or a candy dish for someone with a sweet tooth?

Or a sugar and creamer for the neighbor who always invites you for coffee?

Whatever the reason for giving someone a special present, any time is a good time to give Lenox.



Continued from page 113

soup over the bread. Serves six.

*To oven-dry bread, slice about ¾ of an inch thick, place on a baking sheet in a 250° oven until very dry. Do not brown.

Aïoli
(Garlic Mayonnaise)

Known in Provence as *la pommade* or the butter of Provence, *aïoli* is traditionally eaten on Fridays and on certain special occasions—Ash Wednesday, for example. This golden aromatic mayonnaise is used to accompany poached snails and codfish, tiny cold boiled potatoes, baby artichokes, green beans, Lima beans and hard-boiled eggs. Each is served on a separate dish with appropriate seasonings.

The number of cloves in *aïoli* runs all the way from four (as in our recipe) to 10 or more. For timid palates, fewer cloves are advisable. It has been suggested that those who "find the *aïoli* indigestible should take a *trou* or *coup du milieu* (a pause) in the form of a little glass of *marc* in the middle of the meal."

4 large cloves garlic, peeled, crushed and chopped fine
2 egg yolks
1¾ cups olive oil
Salt
Freshly ground pepper
Lemon juice to taste

Place the minced garlic, yolks, ¼ cup of the oil, salt and pepper in the container of the electric blender. Cover and turn to high. Immediately remove the cover and add the remaining oil in a slow steady stream. The result should be a thick, very heavy sauce. Once the sauce is made, stir in a splash of lemon juice. Makes about 2 cups.

If the aïoli curdles (the result of adding the oil too fast), place 1 egg yolk in a bowl. Add 2 to 3 tablespoons of curdled sauce. Beat well with a wire whip until it has amalgamated. Gradually add the remainder, about a tablespoon at a time, beating hard and constantly.

Frogs' Legs Provençale

2 to 3 cups milk (about)
2 to 2½ pounds (about 24 pairs) frogs' legs, thawed
Flour
3 tablespoons butter
3 tablespoons olive oil
Juice of 1 lemon, strained
Salt
Freshly ground pepper
Garlic, minced*
1 can (16-ounce size) Italian tomatoes
Dash of vinegar
Minced parsley

Soak the legs in enough milk to cover for at least two hours. Drain and dry between paper towels. Roll in flour, shaking off any excess. Heat the butter and oil in a large, heavy skillet. Add as many of the legs as the pan will accommodate without crowding. Sauté over fairly high heat until golden on both sides—a matter of minutes. As the legs are cooked, place in a heated serving platter and keep warm. Sprinkle with the lemon juice, salt and pepper.

Combine the minced garlic, tomatoes and vinegar in a saucepan. Bring to a boil and cook over a high heat for five minutes. Pour over the legs and sprinkle with the parsley. Note: Usually about four pairs of legs are adequate for one person.

*The amount of garlic depends on your garlic tolerance. We used four to five cloves.

Claiborne-Franey's
Soupe à l'Ail Provençale
(Garlic Soup in the Style of Provence)

24 cloves garlic
4 cups water
Salt
Freshly ground pepper
1 bay leaf
1 tablespoon olive oil
6 small bruised sage leaves or ½ teaspoon rubbed sage
French bread
2 egg yolks
½ cup grated cheese, preferably Gruyère or Swiss Emmenthaler

Crush the cloves of garlic with a heavy knife, then peel off the skin. Place in a saucepan with all the ingredients except the bread and cheese. Bring up to a boil, reduce heat and simmer, *uncovered*, for 15 minutes.

While the soup cooks, slice the bread about ⅛ inch thick and toast lightly on both sides.

Once the soup is cooked, place the yolks in the bottom of a heated soup tureen and beat with a wire whip. While beating vigorously, strain *half* the piping hot soup over them. Then add the toasted bread and sprinkle with cheese. Strain in rest of broth. Stir and serve in hot soup plates. Serves four.

Gazpacho

1 teaspoon salt



6 very large, very ripe tomatoes or 1 can (16-ounce size) peeled tomatoes
2 tablespoons white wine vinegar
1 cup fresh white bread crumbs*
3 large cloves garlic, peeled and minced
4 tablespoons olive oil
***Garnish:* 1 large cucumber**
2 large sweet green peppers

Peel and seed fresh tomatoes and chop coarsely. If canned tomatoes are used, push through a sieve. Sprinkle the vinegar over the bread crumbs in a mixing bowl. Add the garlic, salt and olive oil. Work together with a wooden spatula into a smooth paste. Combine with the tomatoes in the container of the electric blender and blend at high speed until smooth. Add 1 to 2 cups of ice water, depending on how thin you like it. Refrigerate.

Garnish: Peel the cucumber, cut in half and scoop out the seeds. Dice into small cubes. Slice the ends off the peppers, then slice in two. Cut out the ribs and wash off the seeds. Dice. Place each of the garnishes in a separate bowl so that each person can help himself. Serves four to six.

Baked Tomatoes Provençale

These tomatoes are best made at that time of the year when "large, ripe, sprawling tomatoes," as Elizabeth David so aptly puts it, are available.

Allow one whole, ripe tomato per person. Slice off the tops, score the surface, press in some salt and when it has dissolved, turn the tomatoes upside down on a plate or paper towels for an hour or so.

Meanwhile, take firm day-old bread (allow about ½ slice per tomato) and grate in the container of the electric blender. Chop some parsley sprigs very fine (about 1 tablespoon, minced, per tomato). Now mince some garlic cloves. Here you have to be guided by your garlic tolerance. A good French Provençal would probably use one clove per person. Whatever, mince it fine. Mix with the breadcrumbs, parsley and enough olive oil to dampen the mixture. Season with salt and freshly ground pepper.

Back to the tomatoes. Squeeze out any surplus juice and pulp from the tomatoes. Press some garlic mixture into each one and sprinkle with a little more olive oil. Arrange in an ovenproof serving dish and bake in a preheated 350° oven for 15 minutes. They're a perfect hors d'oeuvre when served either hot or cold.



Bagna Cauda
(Garlic and Anchovy Sauce)

Meaning literally "hot bath," a specialty of Piedmontese cooking, this is a hot dip for raw vegetables and bread. It is essential for the sauce to be kept warm (not hot) and it is customary to serve it from the earthenware pot in which it was cooked, placed over a spirit lamp or candles.

1 cup (2 sticks) butter
4 tablespoons olive oil
4 cloves garlic, peeled and minced
6 anchovy fillets, chopped
Salt

Heat the butter and oil together in a shallow earthenware pan. Add the garlic and sauté *without browning*. Take off the heat and add the anchovies. With a wooden spoon, stir well. Place back over low heat and continue cooking, stirring, until the anchovies have dissolved into a paste. Season to taste with salt.

Vegetables to serve with *bagna cauda:* cardoons, artichokes, broccoli flowerets, young spinach leaves, young zucchini cut into one-inch sections, sweet peppers quartered, carrot sticks, fresh asparagus.

Pesto*
(Genoese Basil Sauce for Pasta and Soup)

As Marcella Hazan writes in her splendid new cookbook, *The Classic Italian Cook Book*, "*Pesto* is simply fresh basil, garlic, cheese and olive oil hand ground into a sauce. There is nothing more to it than that, but every spoonful is loaded with the magic fragrances of the Riviera." Mrs. Hazan's cooking school is established at 155 East 76th St., N.Y.C. Classes are limited to six and students may participate.

2 cups fresh basil leaves
½ cup olive oil
2 tablespoons pine nuts
2 cloves garlic, peeled and crushed
1 teaspoon salt
½ cup freshly grated Parmesan cheese
2 tablespoons freshly grated Ramano *pecorini* cheese
3 tablespoons butter, softened to room temperature

GARLIC

Continued

Place all ingredients *except the cheeses and butter* in the container of the electric blender. Blend at high speed until well blended. Pour into a bowl and beat in the two cheeses by hand. Finally, beat in the softened butter. Sufficient to serve six. Serve with *fettuccine* and hot or cold minestrone.

Pesto freezes excellently, which almost makes it incumbent on anybody with basil in his garden to make up a good quantity to enjoy during the long, cold winter.

To freeze: Blend as indicated in the recipe but *do not* add the cheese or butter. Spoon into a jar, seal tightly and freeze. To use, you must thaw it and *then* add the cheese and butter. *Adapted from *The Classic Italian Cookbook* (Harper's Magazine Press).

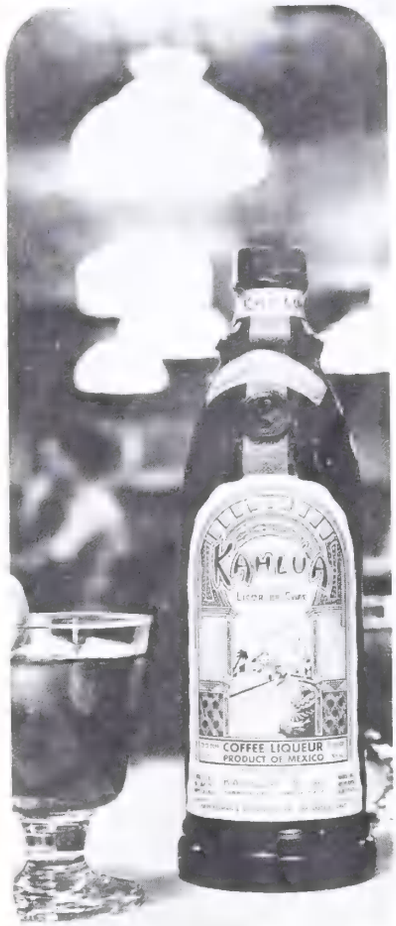
What You Should Know about Dehydrated Garlic

All our recipes are based on fresh garlic, but in the event it is not readily available to you, dehydrated garlic is a practical substitute. The types in the market are powdered garlic, granulated garlic, minced garlic and garlic salt. With the exception of our recipes for *Chicken with 40 Cloves of Garlic* and *Soupe a l'Ail de Provence*, both of which call for whole garlic, dehydrated minced garlic can be substituted for the fresh. If there is liquid in the recipe, it is not necessary to rehydrate.

To rehydrate, measure an equal amount of garlic and water and allow to stand for 10 minutes. When substituting instant minced for fresh, allow about half as much instant minced garlic as fresh.

Three Handy Tricks in the Preparation of Garlic

1. *To separate a head of garlic*, hold the head somewhat at an angle with your left hand and break it apart by hitting it hard with the side of your right hand or with a rolling pin.
2. *To peel a single clove*, place a heavy knife on top of the garlic then bring your fist down hard on the blade to smash the clove and loosen the skin. With this accomplished the skin slips off easily. Once crushed, the clove can then be chopped or not—as you like it.
3. *To peel a quantity of garlic*, drop the cloves into a pan of rapidly boiling water and leave for 5 to 10 seconds or just long enough to loosen the skins. At this point, the skins peel off easily. The cloves can then be used whole or crushed, or used crushed and minced. ■



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SPIRITS

Continued from page 114

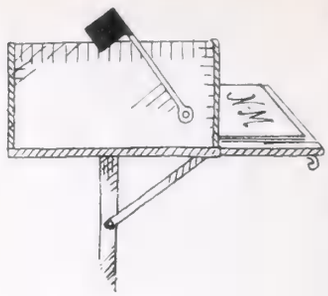
generation, like the **Cape Codder:** Combine 1½ ounces vodka with 3 ounces cranberry juice and the juice of half a lime. Pour over ice cubes in an eight-ounce glass and fill with carbonated water. And that leads so naturally to the **Red Russian:** Stir 1 ounce vodka with 1 ounce Cointreau's new Regnier Cranberry Cordial, a squeeze of lime juice and ice cubes in a chilled Old-Fashioned glass.

With so many distinctive cordials and liqueurs on the market today, you can enjoy in a drink whatever flavor you most enjoy otherwise. Use the vodkas made in the West—those from Russia and Poland usually will have a distinctive flavoring of their own. Experiment to see if you prefer equal parts or 2 parts vodka to 1 part liqueur, then add a squeeze of lime or lemon juice and—to make the drink even prettier—shake with shaved ice.

And think also of the "White Alcohols," which are distilled from fermented fruits and berries, as opposed to being flavored with them. These usually are drunk very cold by themselves, although we found especially refreshing a mix of equal measures vodka and Poire William or Elixir of William's Pear Liqueur. And then we tried the pear liqueur stirred with an equal amount of Tava, the Smirnoff liqueur, and a healthy splash of ginger ale. It was delightful over the rocks and we think would be especially good blended with cracked ice for a **Frozen Pear Cooler.**

Then there's the potent Scandinavian white spirit, Aquavit. It's always *Skoaled* icy cold and usually doesn't mix very well, but here is one heady treat from Robert Jay Misch's *Quick Guide to Spirits* (Doubleday)—the **Danish Clam,** developed by bartenders at the St. Regis-Sheraton in New York: Cover the bottom of a mixing glass with salt. Add 4 dashes black pepper and 2 shakes red pepper. Add 2 heavy dashes of Worcestershire sauce, 1 teaspoon lemon juice, 2 ounces Aquavit, 1 ounce clam juice, 1 ounce tomato juice. Shake well and strain into a six-ounce glass or serve on the rocks. ■

FROM THE BOOK "QUICK GUIDE TO SPIRITS" © 1972 BY ROBERT JAY MISCH. PUBLISHED BY DOUBLEDAY & CO. INC.



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NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

Are green oranges ripe?

Yes. The Valencias, in season from February to November, are unique in that they undergo a natural phenomenon known as "regreening." As the fruit ripens on the tree (government regulations require that all oranges must be fully ripe before harvesting), it turns orange and looks ripe before it is actually ripe. As the temperatures rise, the warmer ground temperatures cause chlorophyll (the greening substance) to return to the skins of the oranges. Further, the longer the fruit remains on the tree, the sweeter it becomes and the greener the skins become. So, a green Valencia is sweet, juicy and fully ripe.

Why are egg whites often cloudy or milky?

Cloudy or milky whites are noticeable in freshly laid eggs or eggs that have been oil-treated while fresh. Cloudiness, the National Egg Board tells us, indicates that the carbon dioxide naturally present in fresh eggs has not yet escaped through the shell. As this gas escapes, the white becomes clearer. Fresh eggs are sometimes treated with an odorless, tasteless mineral oil to help maintain freshness. This process seals many of the shell pores and the carbon dioxide escapes more slowly.

Why do some hard-cooked eggs have discolored yolks?

The greenish coating you sometimes see usually results when the eggs were (1) cooked at too high a temperature (2) cooked for too long a time, or (3) were not cooled fast enough after cooking. The greenish color comes from sulphur and iron compounds in the egg. However, the eggs are perfectly wholesome and nutritious and the flavor is not affected in any way.

To hard-cook eggs: Put the eggs in a saucepan, well-covered with cold water. Bring to a boil, turn off the heat, cover and allow to stand for 15 minutes. Cool promptly in cold water.

Is there any difference between brown and white eggs?

None whatsoever, except in the color of the shell. Nutritionally, they are of equal value. The reason for the difference in the color of the shell is due to the pigment produced by the hen. But certain regions have decided preferences. In New England, for example, housewives swear brown eggs taste richer. On the other hand, some cooks insist on brown eggs for cooking, white for eating. There is no advantage in paying more for either brown or white eggs of the same quality and size.

Why are hard-cooked eggs often hard to peel?

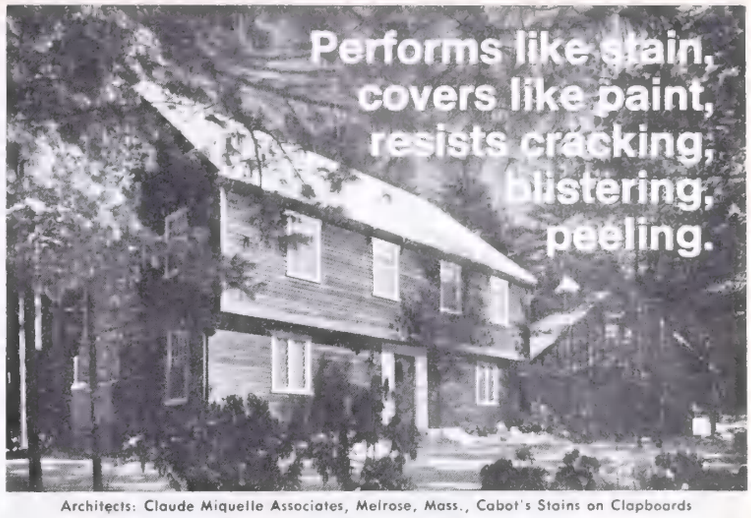
The eggs are too fresh. Use older eggs; they are easier to peel.

Why does egg white often stick to the shell?

Because the eggs are very fresh and whites are very thick.

What are the new USDA labelings for hot dogs?

As of January 1, hot dogs and other cooked sausages must be labeled in one of three ways: (1) Products made only from skeletal meat, which can include up to 15% poultry meat plus the normal ingredients for processing (water, sweeteners and curing substances), will carry their traditional, generic names—frankfurter, bologna or knockwurst. If all the meat is from one particular species, the label must say so. For example, "beef frankfurter." (2) Those made with the above ingredients plus meat by-products (variety meats such as hearts, tongues, tripe, etc. and poultry products). This type must be labeled "frankfurters with by-products" or "franks with variety meats." The terms "by-products" and "with variety meats" must be printed so that they can be easily seen, next to and in the same color and background as the generic name. (3) Those made with either of the above formulas plus up to 3.5% nonmeat binders, such as nonfat dry milk, cereal or dried whole milk, or 2% isolated soy protein. These, too, must be clearly labeled with names such as "franks with by-products, nonfat dry milk added." Also, common nicknames are now permissible. ■



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Continued from page 98

But, he adds, "I wish they would try to find a style of their own rather than trying to borrow styles from the past." Look at what the Europeans are doing, he suggests. We might decide that the design fails but see that at least the designer was trying to change style. "Our designers are so afraid to do something that will be laughed at. They're just a little too afraid to fail. That stops them."

What does he want to see besides new approaches to interior design? A need for humor—something that's becoming more apparent in home furnishings. "There's no reason why furniture has to be absolutely dead serious. We're getting away from the leather-couch-in-the-doctor's-office style and beginning to realize that a little tongue in cheek humor is fine." But he insists that any piece of furniture that is humorous also must be functional. "It shouldn't be a funny piece of art, otherwise it belongs in an art gallery, not a furniture showroom. It's got to serve a purpose and if it does so with a smile, that's all the better."

Future space can be altered by innovative design, a touch of humor, or through the medium of lighting. Kate Carmel, lighting consultant at Design Decisions Inc. thinks lighting has the capacity of being a dramatic exponent and a significant method of changing the character of a space. In fact, lighting is an economical way to change interior decoration.

Lighting can work for the future home in many forms. Kate Carmel notes the following: "Fluorescent paint when activated by any ultra-violet source has the tremendous capability of returning light. Don't," she says, "think of fluorescent paint only in terms of garish colors. It comes in many degrees of white or tints close to white. Paint an architectural detail in a fluorescent paint, focus a black light on it and the detail stands out in nice relief.

"Secondly, the variation in space could be extended by installations—inexpensive, by the way—of magnetic systems that could hold fixtures to the ceiling. Both will work beautifully."

Since the average American family relocates often—once in every four years—Kate Carmel includes the portability of equipment as an important factor. "Lighting equipment is not expensive," she says, "so it's fundamental that families should be able to pack it up and take it elsewhere and reinstall it without much difficulty." In the future of the lighting market, she thinks people will ask for technical advice from lighting professionals. "We think that people are going to spend as much money on lighting fixtures and equipment as they traditionally would on furniture. The market is going to change in character. Then," she continues, "as a method of expressing themselves, the householders will exercise the tremendous capabilities of lighting in terms of decoration."

The capabilities have already been demonstrated by Design Decisions but have not been widely adopted. A few of their ideas: A lighting system that works on the sonar principle. (Sonar emits a continuous low-level sound not audible to the ear.) Sonar has been used for a burglar-alarm system but they think it would make a successful light-control device. A hand-clap could turn the lights on; another clap turns them off. Builders, Kate Carmel believes, should plan for more imaginative and useful lighting systems. Why continue to build with fixed outlets in two or more spots on the walls? Continuous stripping around the baseboard, she thinks, would not be expensive, nor would it limit placement and would be a viable alternative. Finally, further development of lighting-control systems that conserve energy—transmitters that can be programmed to turn lights on and off, with sender and receiver requiring no further wiring than what's already in the house.

Kate Carmel wants to increase the consumer's knowledge, to let people know that equipment is available to "conserve energy on a national level and to allow them to cut their lighting costs. "We want to



show them that energy can be used more efficiently."

Technology affects lighting designers and so does it shape the course of architecture. Khristos Karastathis, an architect with Kenneth Walker Design Group, says it this way: "We work with real laws of static and dynamics . . . we work with the technology of any time."

Unlike art (painting, poetry, for example) which may go in any direction because it's purely a singularly expressive vehicle, architecture must "reflect the value systems, the needs, functions and images of the people we build for. As these images change," Karastathis points out, "so do the buildings change. Architecture is for people."

Karastathis feels that the vision of architecture is reflected in terms of the house—"the house that reflects in fact, the vision of one client." And he thinks the architect must interpret this individual vision without a "superimposed group of social, economic, demographic and primarily functional patterns that are characteristic of hospitals and almost formula layout shopping centers."

Looking ahead, Karastathis suggests that we should not let the theories of Le Corbusier or the "fantasies of a Venturi" influence our decisions. It's the combination of form and function, he says, that produces excitement without becoming overwhelming. His example. "An apartment with minimal furniture where you find movement of space—of platforms rather than stiff structure of form arrangement." This is what he calls, "coming into experience" rather than coming into "some coercive, usually symmetrical shapes that force someone to act like he is neither part of the space nor living there."

And for the future? "I think we're headed toward an era that is looking toward 'less correct' space with more emphasis on the feelings of our time." And this, Karastathis believes, "will be very exciting."

In every creative field—here including design, furniture, lighting and architecture—there are clashes of opinion about what's true, what is essential, what is the answer for tomorrow. Whatever the outcome, as Karastathis says, it *will* be exciting. ■

Lefty

Continued from page 53

history of connection with the left—laying on of the left hand when casting an evil spell or walking in counterclockwise circles to cast a spell. Notice in illustrations that the devil is always doing something nasty with his left hand, never his right. In the Middle East and North Africa, the left hand is considered the unclean hand.

Note our modern expressions: Right on! Right-thinking people! Birthright! Stand up for your rights! Bill of rights! Not a kind word or an acknowledgement of the left hand—until now. Despite the imposition of handicaps, this minority has given the world Michelangelo, Leonardo, Raphael, Pablo Picasso and June Gittleson.

If you can't go to The Left Hand in person, send for a catalog. (The address is 145 E. 27th St., New York 10016.) And gift certificates are available if you aren't sure just what to buy for a lefty friend. There's no longer a need for this minority to call despairingly, "What's left?" ■

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Room setting designed by Stacie Khouri

For Antiques

Continued from page 60

screen in embroidered silk and beveled glass priced at $100.

On the second floor is a contemporary pottery shop near where Mrs. Taylor deals in Victorian copper. Miss Lovatt, late of Lake Forest, Ill., runs a coffee shop where she sells her own cakes and buttered scones.

Hampstead is open 2-6 p.m. Monday; 10 a.m.-1 p.m. Thursday; 10 a.m.-7 p.m. Saturday and 10 a.m. to 6 p.m. on Tuesday, Wednesday and Friday.

Barrett Street Antique Supermarket: Oxford Street was once Tiburn Road, down which the condemned were marched to the hanging tree. Today, it's the busiest department store street. Follow Duke Street (just east of Selfridge's department store) north a few steps and turn down tiny Barrett Street. There the Antique Supermarket spills out from a three-story maze into street stalls and an annex.

In basement stall 107, Vera Nielsen features her long-case clocks. She has sold as many as 60 grandfather clocks in one shipment to Marshall Field's.

Kraupe's, stall 111 deals in old wood carvings and a display of writing boxes. A rosewood one inlaid with ivory and beautifully fitted is about $80. Others begin at $60. Nearby, Mary Welland keeps enamel-faced wall clocks originally meant for factory and train station.

Barrett Street is open Monday through Saturday, 10 a.m. to 6 p.m., the most convenient center-city market in London.

Antiquarius: Two major, roofed markets are in Chelsea, the neighborhood that has become the center for London's youth culture. West of Sloane Square, the subway stop, King's Road throbs with kicky shops, kinky types and steady traffic.

Antiquarius Market at 135 imbibes the pervading spirit: 1940s jewelry, 1930s Art Deco lamps, 1920s bronze flapper figures frozen in Isadora Duncan attitudes.

It isn't all Depression-era kitsch, though. Brian Tipping, stall P2, offers only "smokers' antiques"—aged meerschaum pipes, Parisian Glambier clay head pipes, bisque tobacco jars, brass pipe tampers.

Another specialist is stall M7's owner Williams. His field is pewter. He'll deliver a lively, cautionary lecture on the perils of false markings and how to distinguish the real thing from its baser brother, Brittania metal.

Antiquarius is open Monday-Saturday, 10 a.m. to 6 p.m.

Chelsea Antique Market: Farther along King's Road at 245-253 is the Chelsea Antique Market. Two floors house well over a hundred stalls and a coffee bar. The young collector is catered to here, too, with the sensuous forms of Art Nouveau and the zigzags of Deco.

Suzy Marsh from New York, stall 80, features 1920-1940 relics, including a pair of red lucite and chrome bookends at $50. At Chelsea the novelty coexists with the authentically old. ***Buttons Unlimited,*** stall 19, specializes in early buttons and their casting dies. Stall 68 features early illustrated children's books, prints and maps. William Barnes, stall 20, is into historic photography, optical toys and scientific instruments. Dilys and Moliy, stalls 103-105, offer old scales, country pine and oak furniture and Orientalia.

Chelsea, like Antiquarius, is open Monday through Saturday, 10 a.m. to 6 p.m. Buses 19 and 23 from the West End go down King's Road past their doors.

A good guide to the current London scene is the weekly newspaper the dealers themselves read, *Antiques Trade Gazette*, published at One Newport House, 15/18 Great Newport St., London WC2. It gives comprehensive listings of forthcoming auctions and fairs throughout Britain and Europe and its classified columns are a source for finding professional craters and shippers.

If London only whets your appetite, personally conducted tours of antique shops in the English countryside are available through Antique Tours, 33 Braeside in Beckenham, Kent. Telephone number: 650 9308. ■

What about microwave oven safety?



Myra Waldo has written more cookbooks than any other person. Some of her most popular include: *The Complete Round the World Cookbook, Myra Waldo's Chinese Cookbook* and *The Complete Book of Wine Cookery*

Cookbook author, Myra Waldo says, "I'm convinced that GE Microwave Ovens are designed to be safe. Here are the facts that convinced me.

"Very strict safety standards have been set by the United States Government. All General Electric Microwave Ovens are designed to comply with all requirements of the Federal Safety Performance Standard for Microwave Ovens, Department of Health, Education and Welfare, Rules 21CFR, Part 278.

"Of course, it helps to understand the nature of microwaves. Microwave energy has been confused with X-ray and nuclear energy. It's actually very different. Microwaves are non-ionizing radiation, like radio waves and infra-red light. We are exposed constantly to this kind of energy without harm. Microwaves are not cumulative, and they are not stored by the body.

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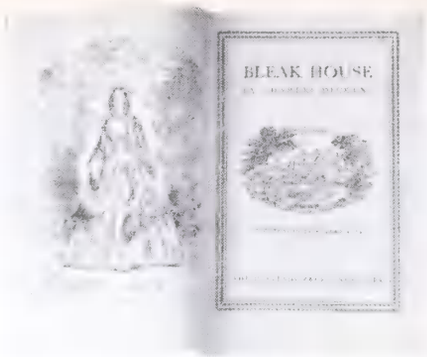
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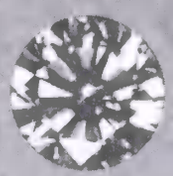


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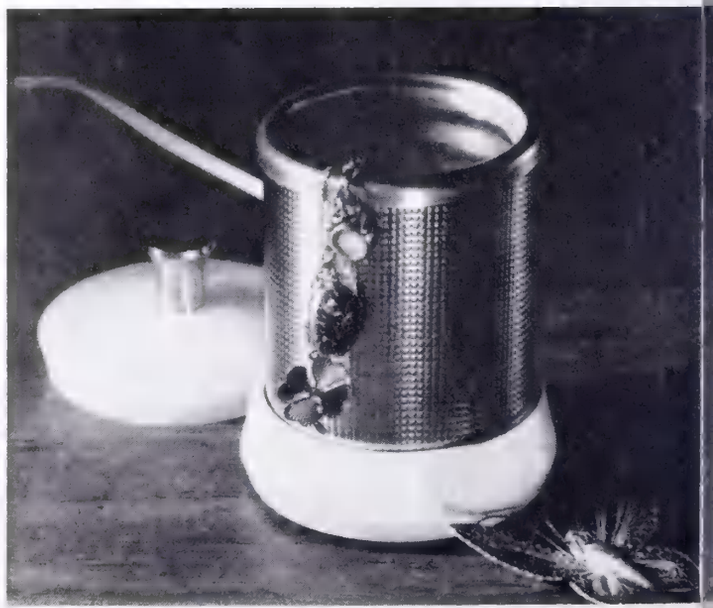
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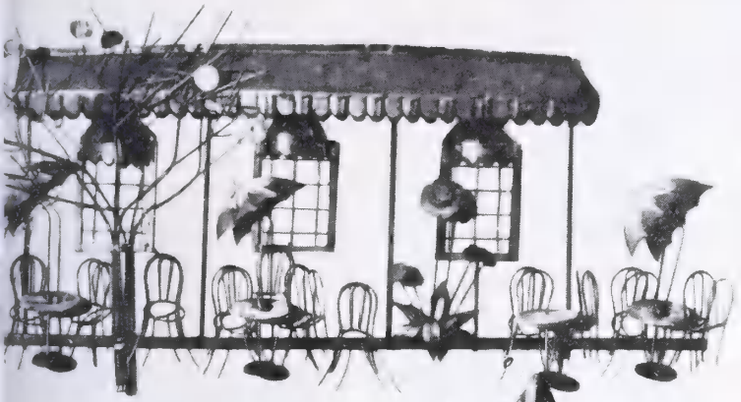
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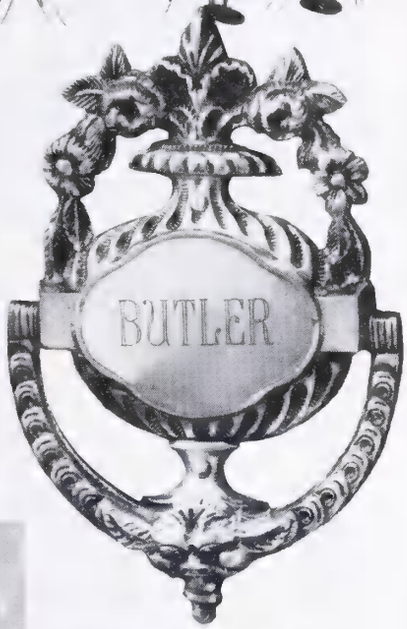
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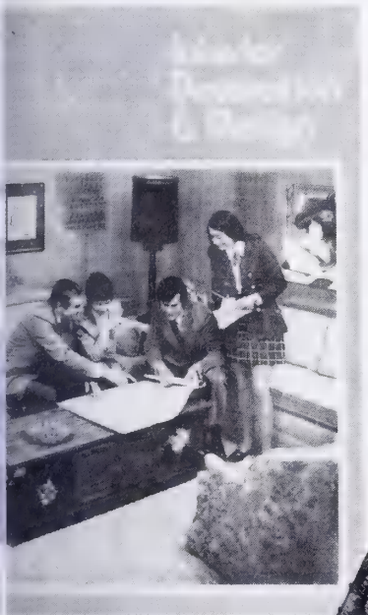


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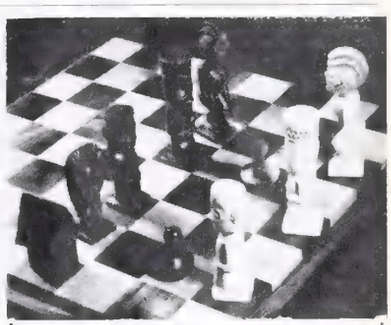


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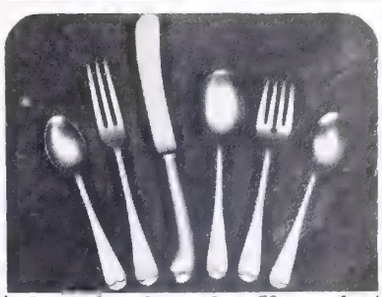
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52-piece service for 8 **$39.95**
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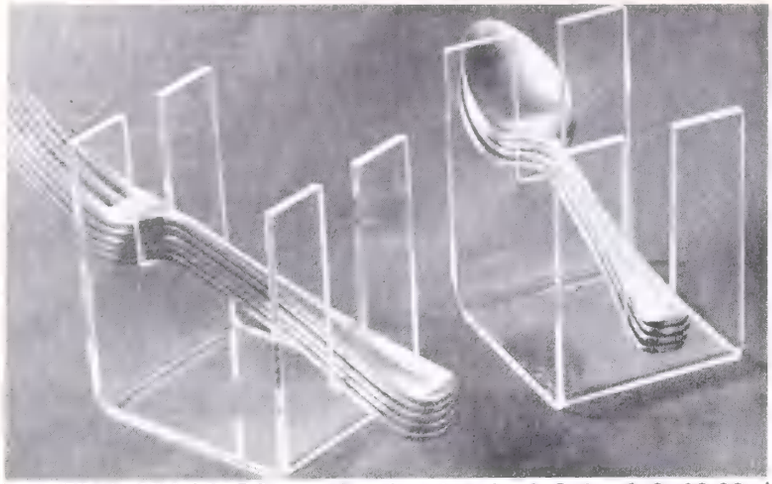
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Counter Points
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Please add 35¢ post. & hdlg. N.Y. residents add applicable taxes

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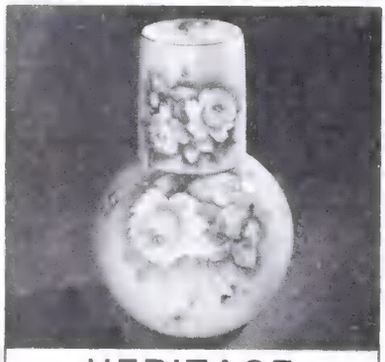


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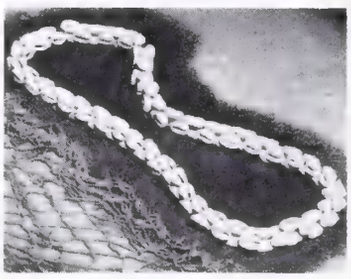
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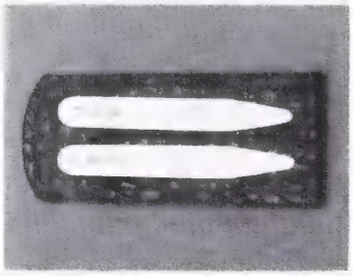
The "Hummel" Calendar is perennially popular. 8¼x11½", it features a page for every month with a superb color photo of a different "Hummel" figurine to frame at year's end. The life story of Berta Hummel told in delightful detail. 1974 Calendar, $2.75 ppd. "Hummel" Catalog, latest edition $1.75. Liberty Gifts, HBE-44, 2324 Liberty St., Trenton, NJ 08629



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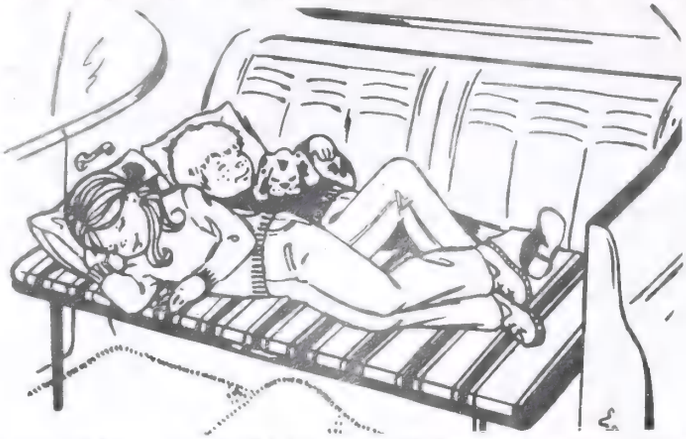
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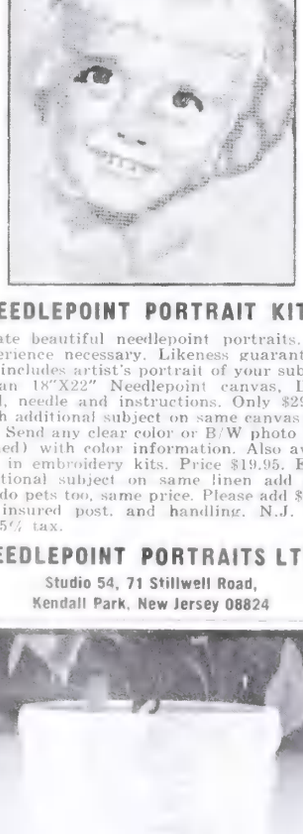
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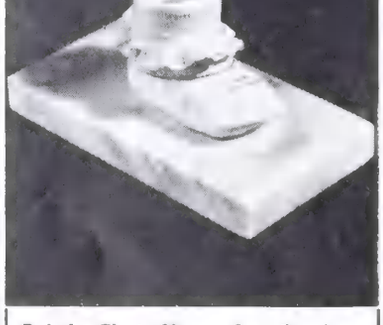
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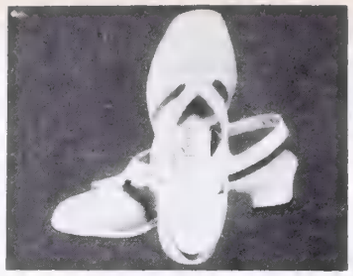
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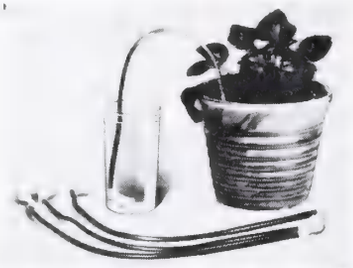
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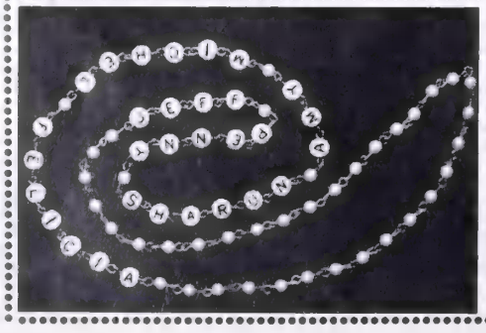
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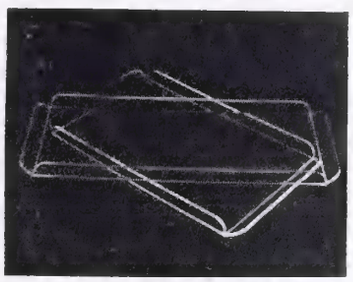
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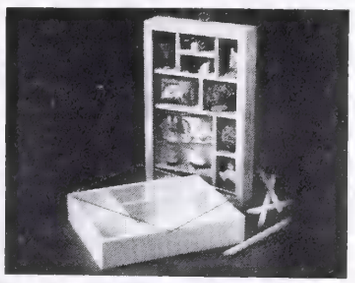
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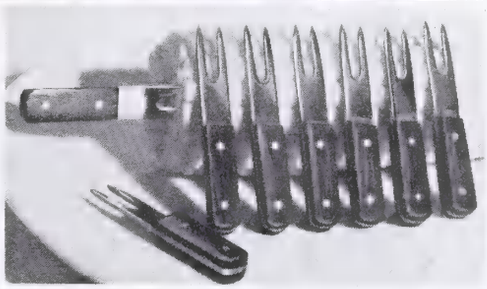


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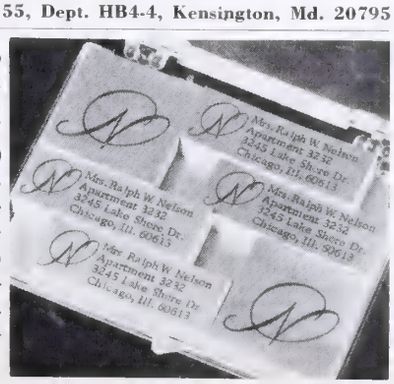




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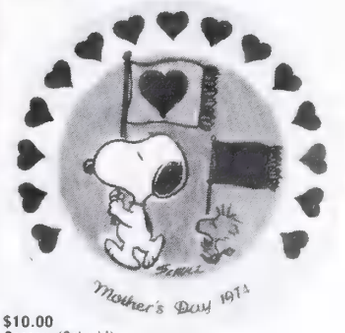
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Decorator Area Rug $14.98

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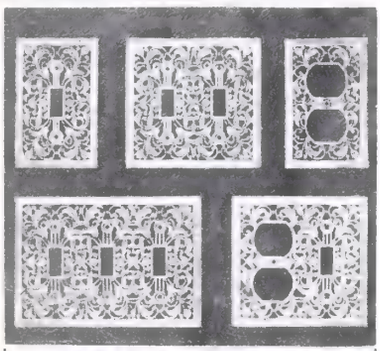
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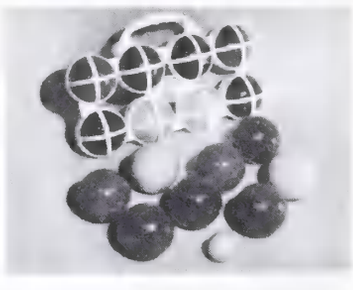
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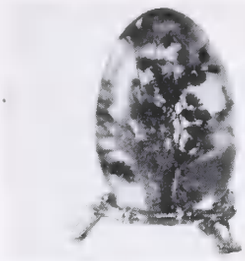
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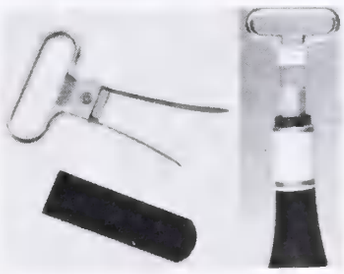
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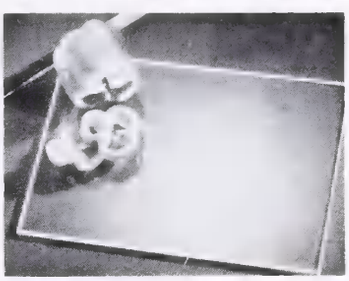
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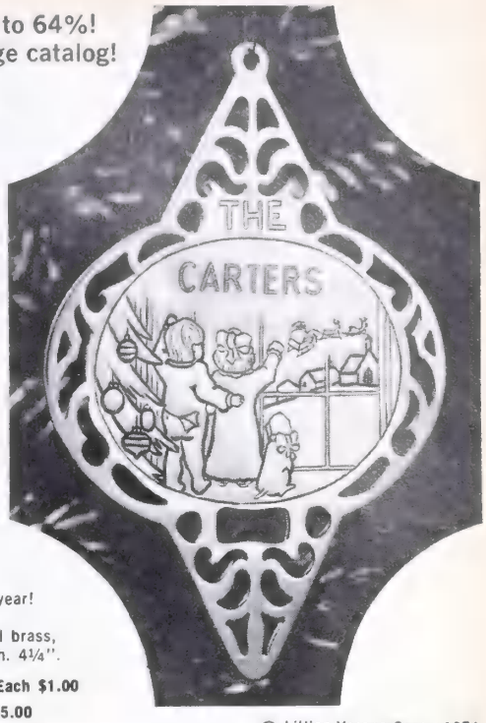


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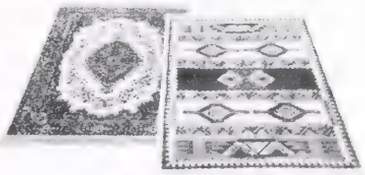
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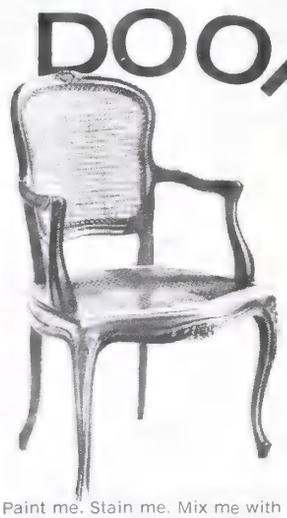
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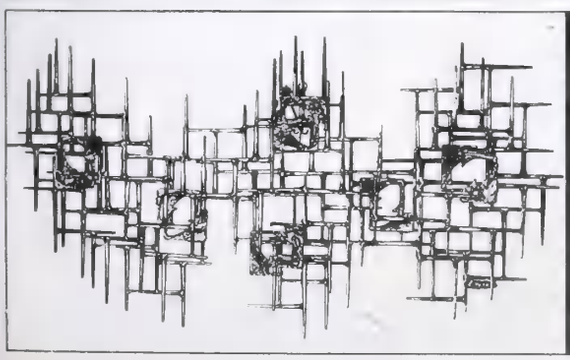
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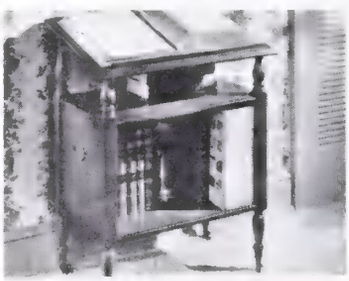
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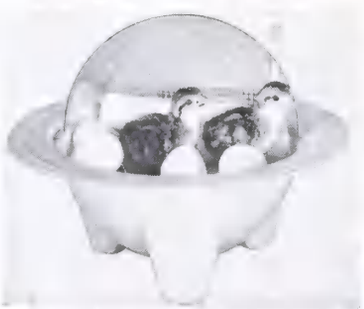
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SUSPEND-ALLS

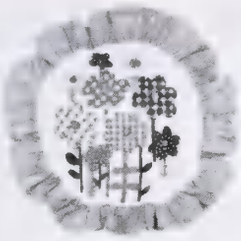
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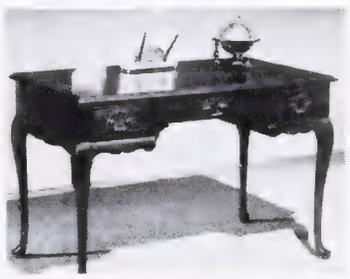
Butcher Block Table/Cart rolls to wherever the hostess needs it mostest. With leaves down, 30x 36". Shepherd casters lock. 30" high overall. Stainless steel frame, $200. Matte black steel frame, $175. Removable Butcher Block shelf, $19.90. Exp. coll. No COD's. Catalog, $1. J & D Brauner, Inc., HB4, 1331 S. Michigan Avenue, Chicago, Illinois 60605



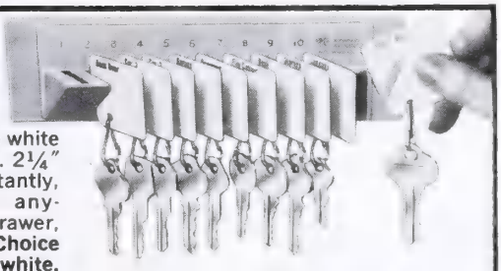
Forever Fresh Ferns reflect a welcome trend to serenity and simplicity in wall décor. Two studies by artist Burk Sauls capture the delicate beauty of the living fern. 8x14" lithographs in green on white. $5.50 each, $10.75 for two. Ppd. Perk up your den, foyer or powder room. Catalog 25¢. The Tattered Boot, Box 66B, Lamont, Florida 32336



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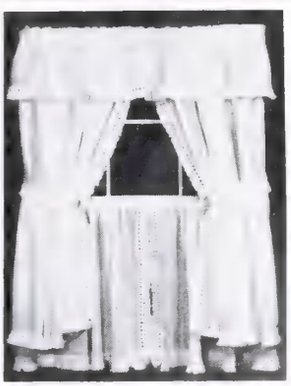
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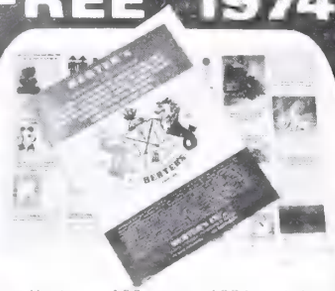


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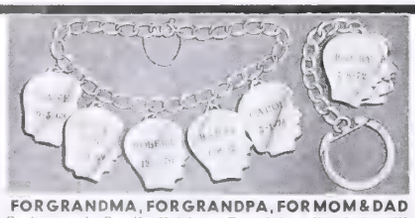
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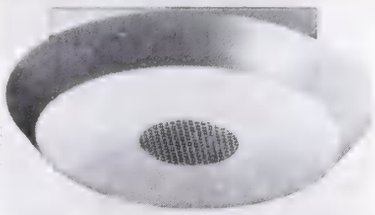
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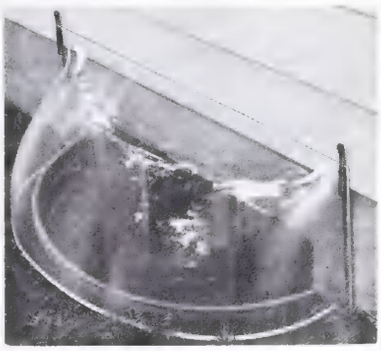
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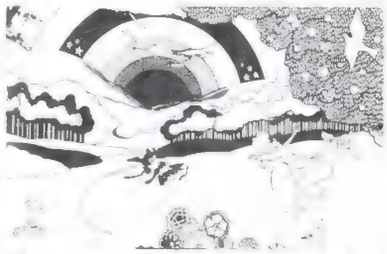
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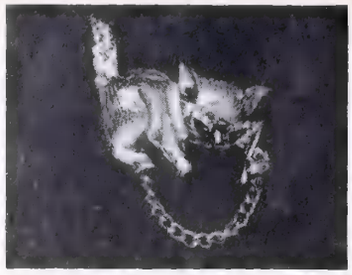
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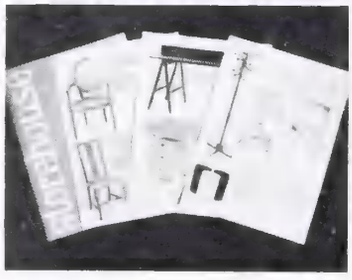
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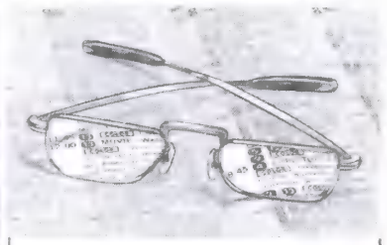
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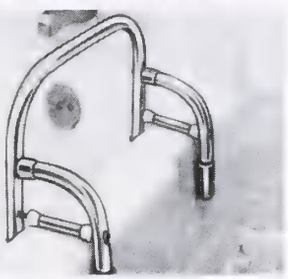
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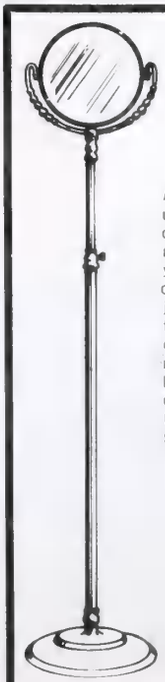
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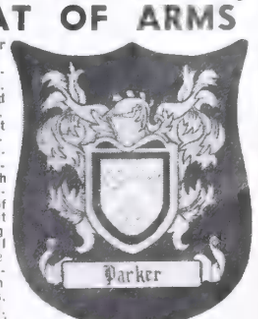
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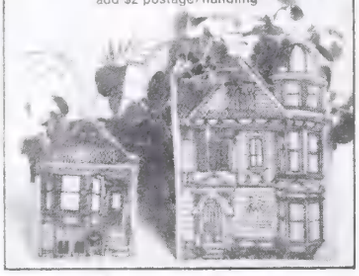
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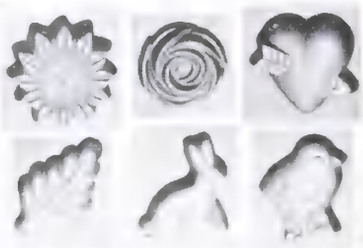
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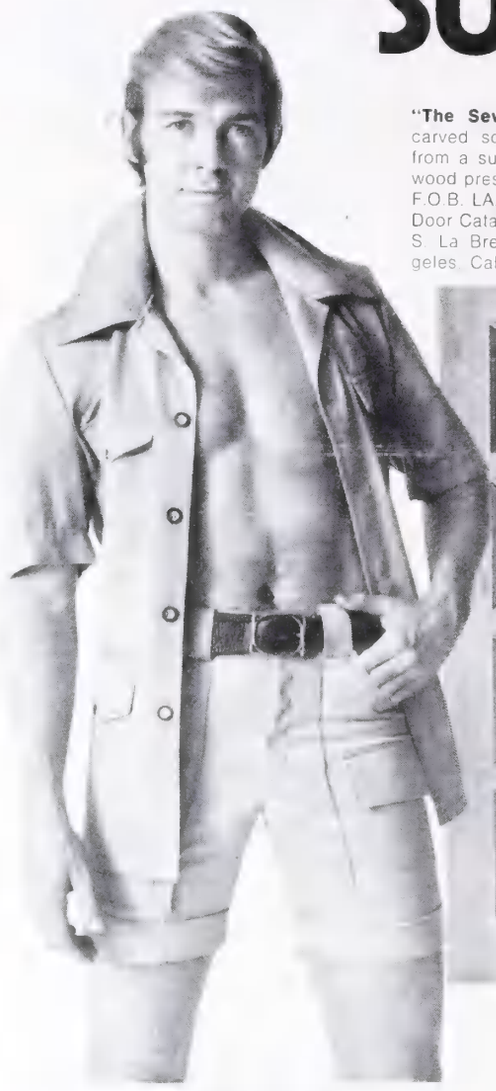
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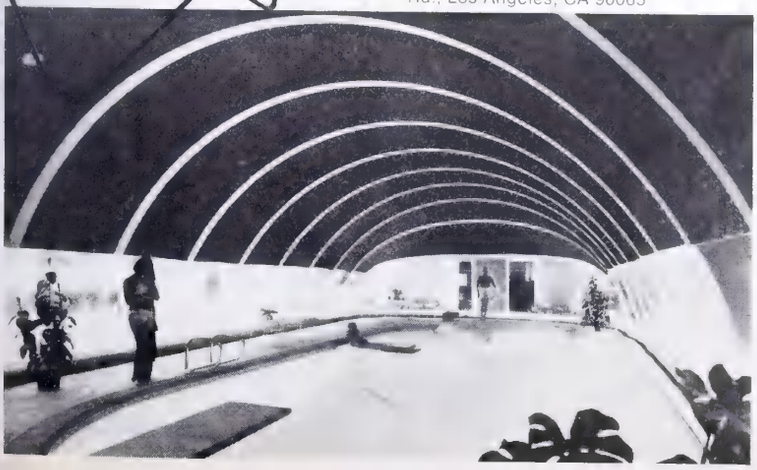


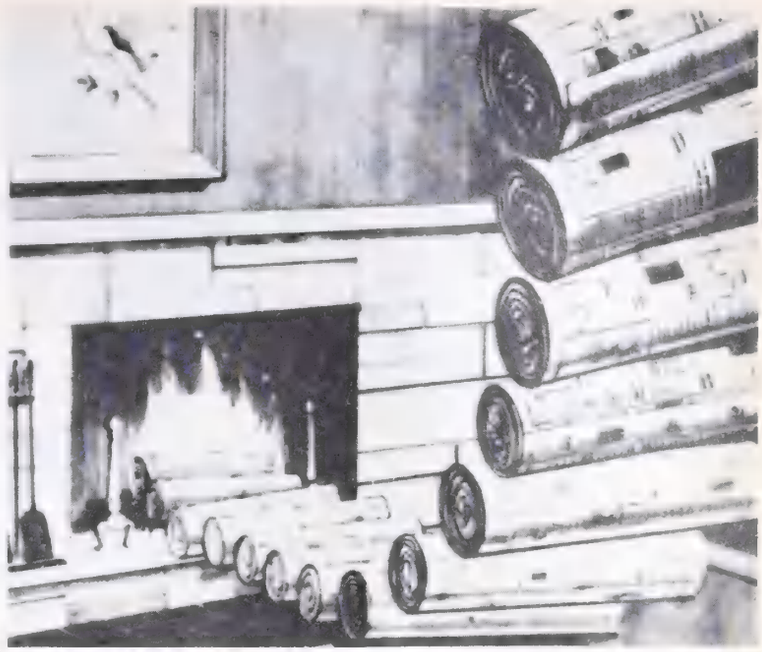
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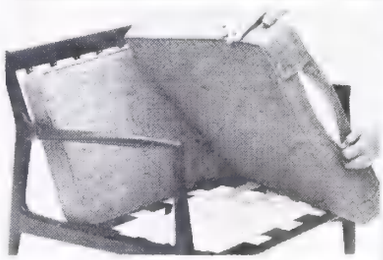
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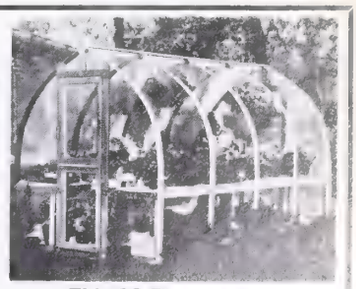
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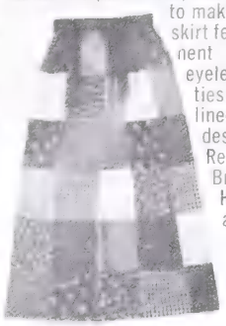
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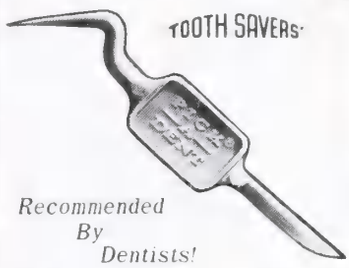
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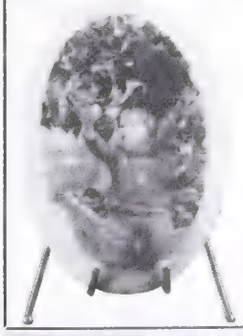
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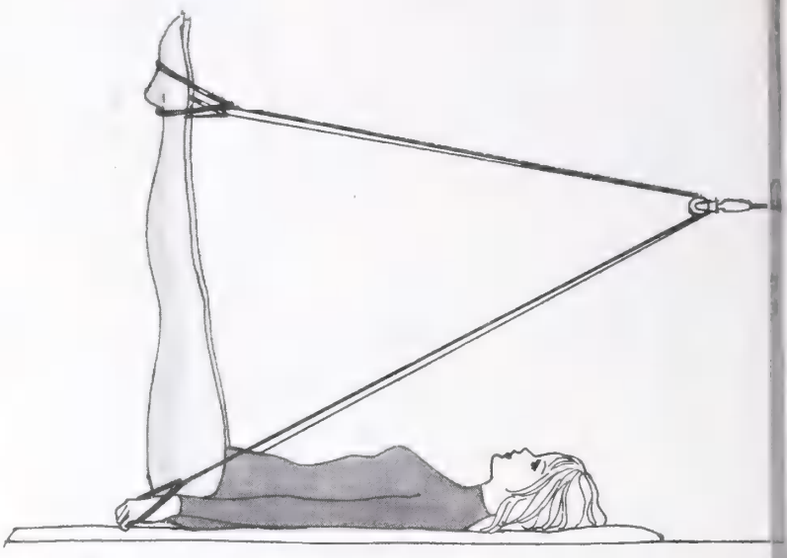
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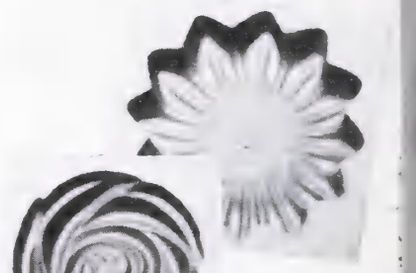
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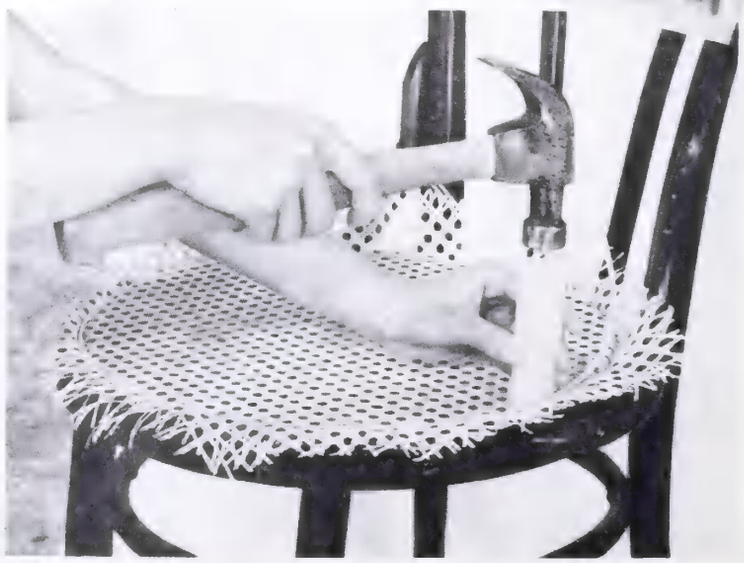
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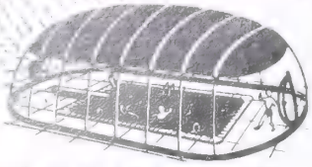


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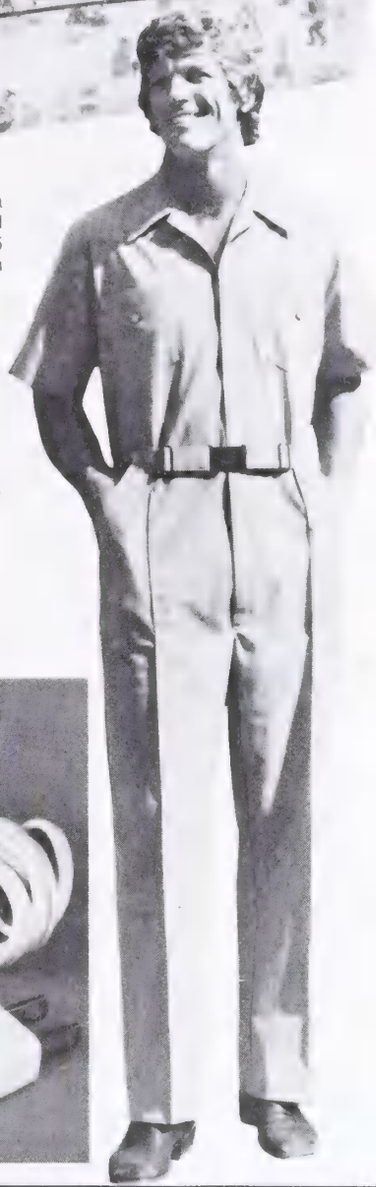
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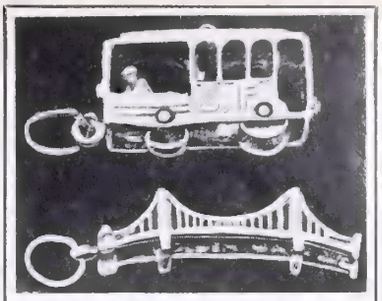




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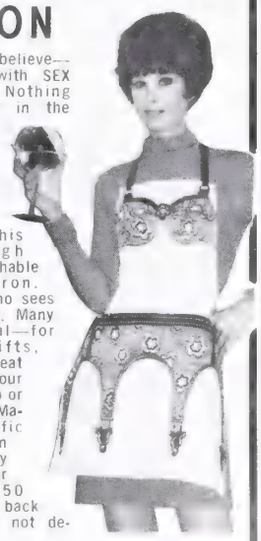
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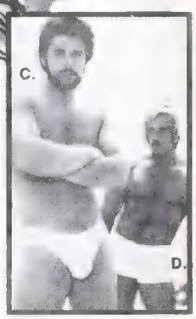


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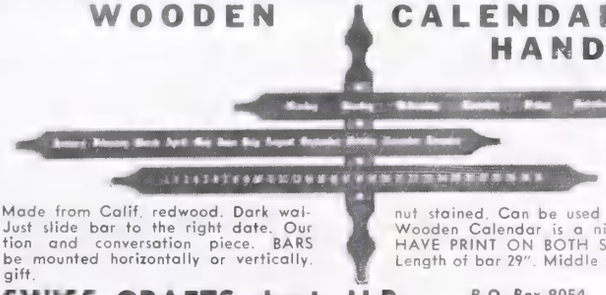
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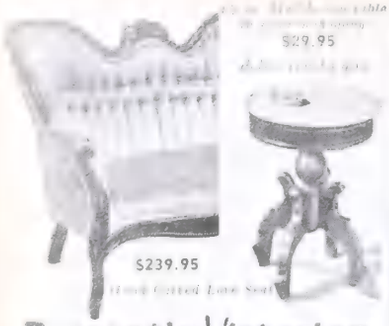
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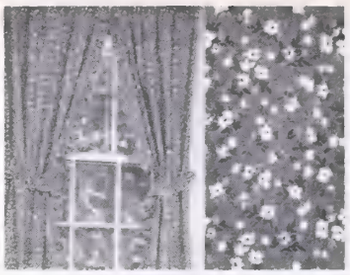


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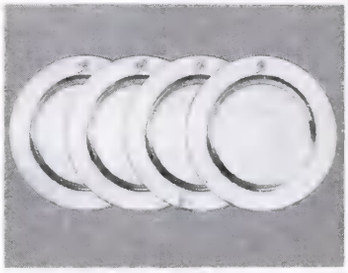
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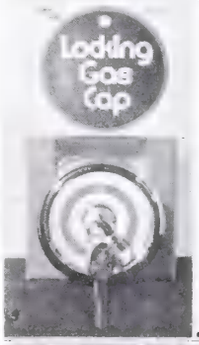


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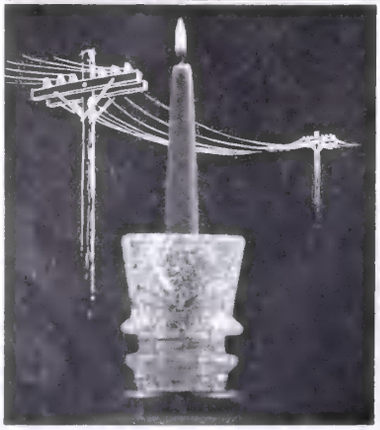
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FERN PRINTS

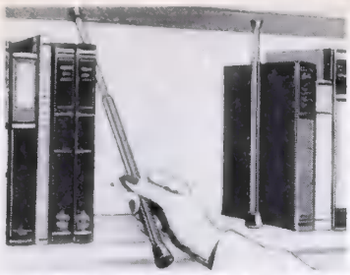
tranquility stillness serenity

are these ferns by burk sauls. The set of two 10 x 12 prints are cool green on white. $11.50 ppd for the set or $6.00 for one.

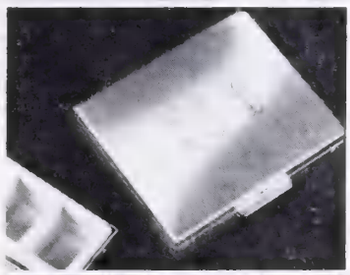
Send for our portfolio of other delights . . . . . 25¢.

THE TATTERED BOOT

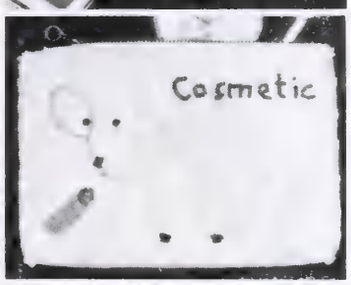
Spring Post Bookends are a neat idea! They install in seconds, adjust to fit 9½ to 13½" high book shelves. Keep library books orderly, upright. Order several sets to organize your built-ins. Set of two gold-finished anodized aluminum post bookends, $1.98 plus 25¢ postage, each set from Anthony Enterprises, 585 Market St., HB4, San Francisco, CA 94105



Elegant Storage for pierced-ear earrings, at home or traveling. Compact solid brass case, 2¾ x 2½ x ½", keeps earrings neat and accessible in 8 velvety-lined compartments of 2 sizes, with pair of small tongs for easy retrieval. Engraved with 3 script initials without charge. (PRINT initials.) $4.50 ppd. Bruce Bolind, HB4, Bolind Bldg., Boulder, CO 80302

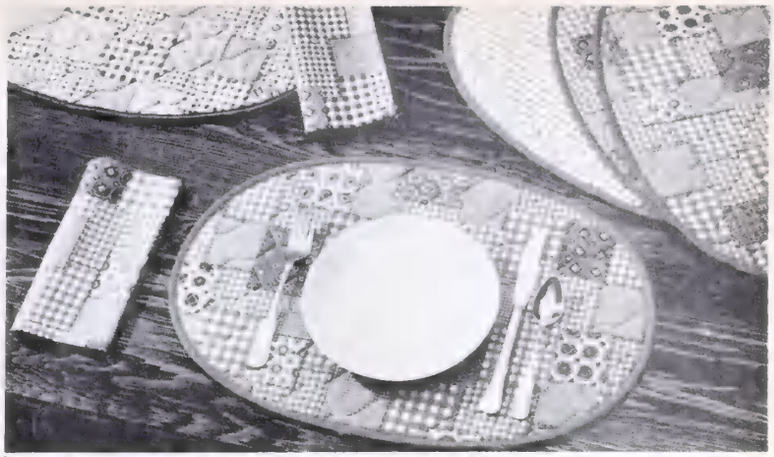


Primping Poodle is hand-beaded on a white satin cosmetic case that's studded with beads on the back as well. Holds the makeup you need, slips into the slimmest bag you are clutchng this season, tibes with an evening look. 6½ x 4½" with zippered top. Dazzling gift for a teenager. $3.95 ea.; 2, $7.75. Ppd. E. Dolin, HB4, Box 244, Bala Cynwyd, PA 19004



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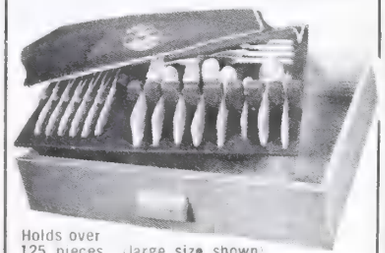
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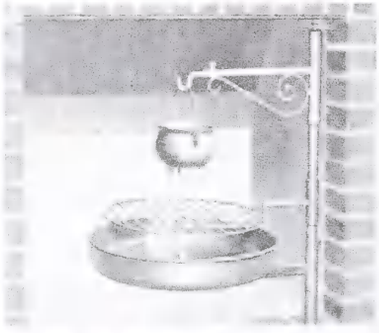
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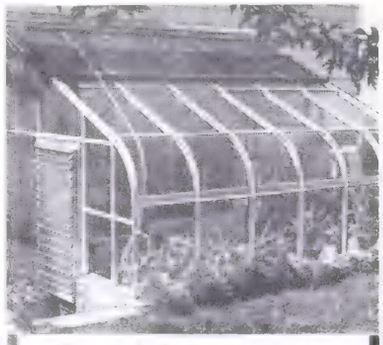
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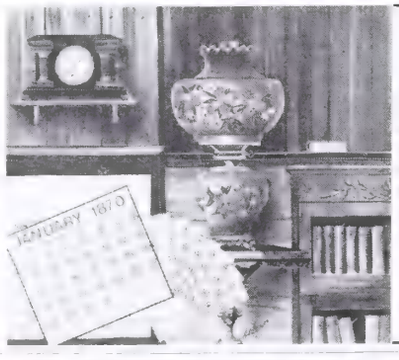


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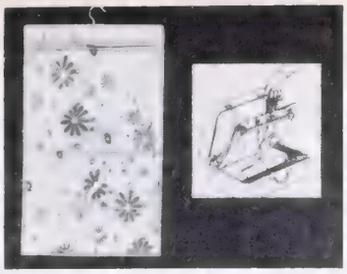


Hot House Prints

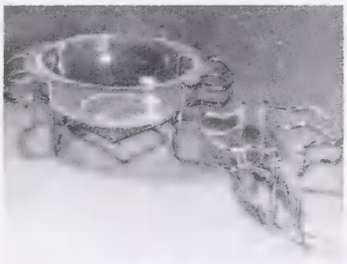
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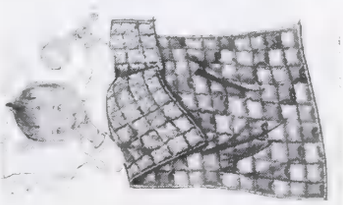
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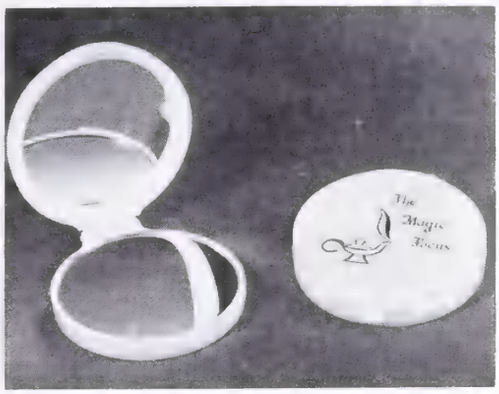
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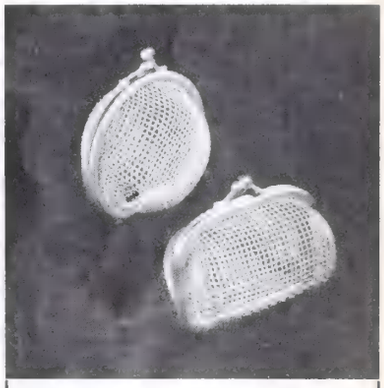
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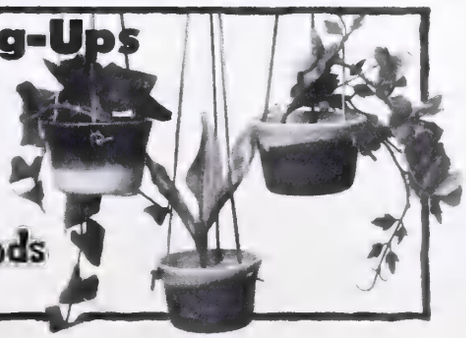
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Spring Hang-Ups

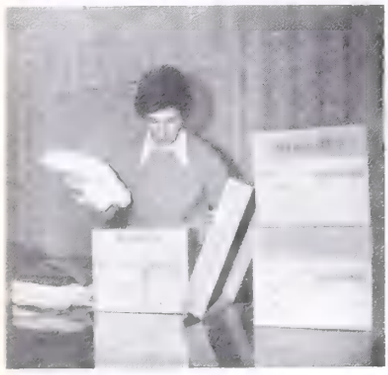
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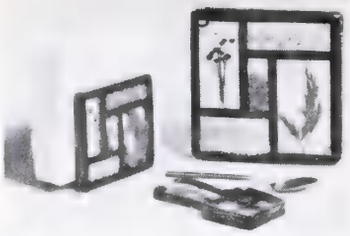


A handsome Patent Pump on a 2" wedge on bouncy crepe soles, tailored to suit your life style. This featherweight shoe is great with pants or skirts. The soft touch lining pampers your busy feet - - -, and you'll like the soft touched price too—only **$14.95** + $1 postage. No C.O.D.'s.

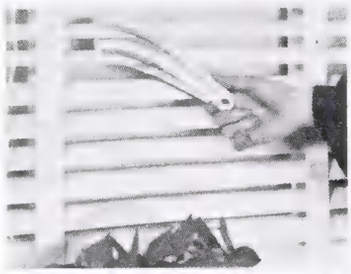
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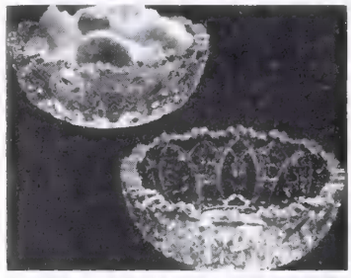
TIP TOP SHOE
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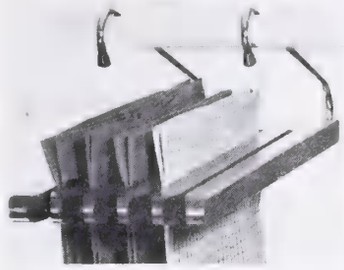
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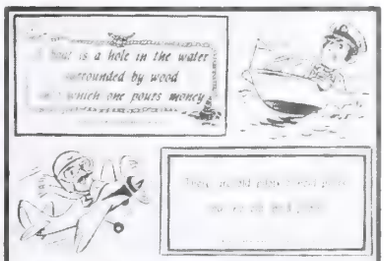
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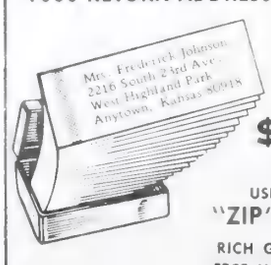
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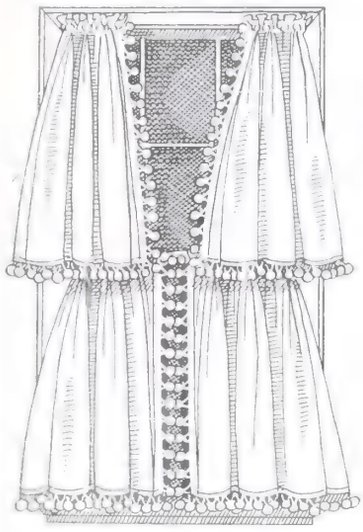
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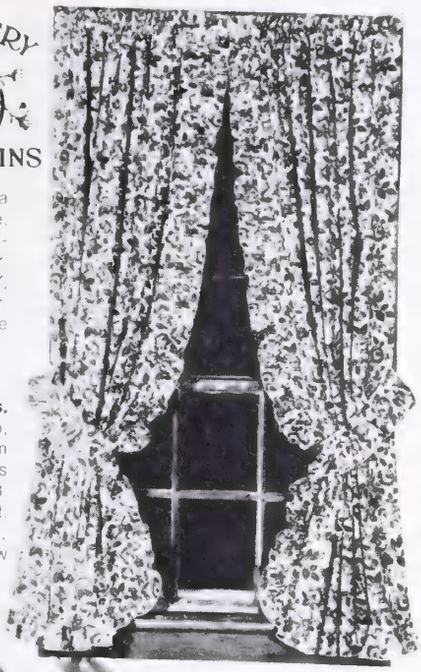


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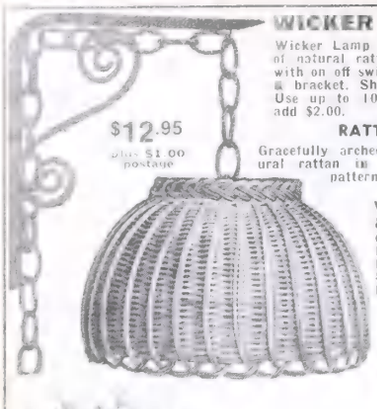
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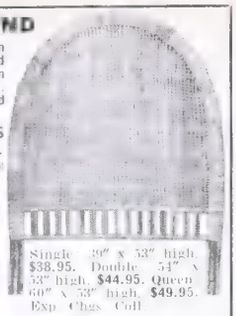
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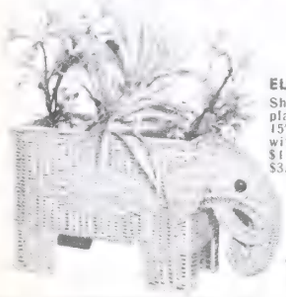
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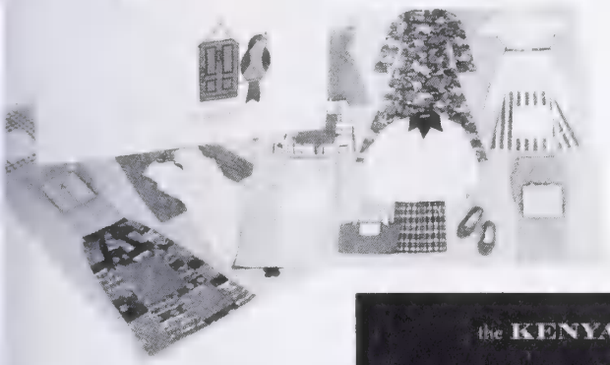




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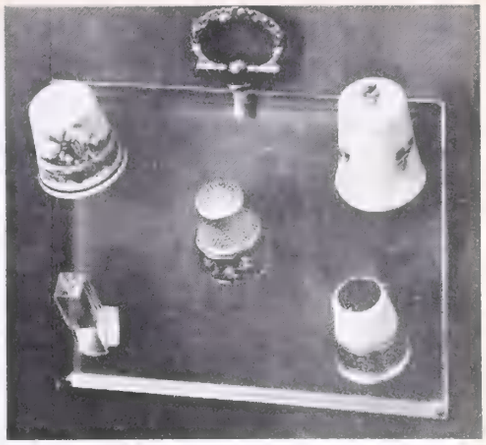
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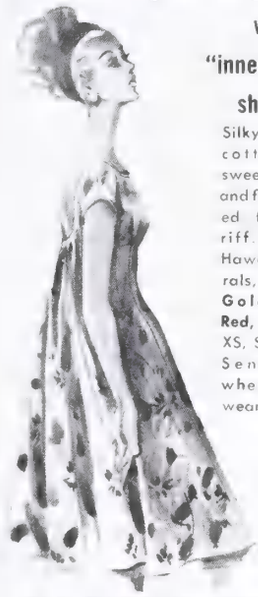




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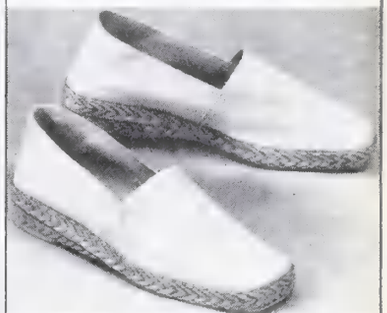
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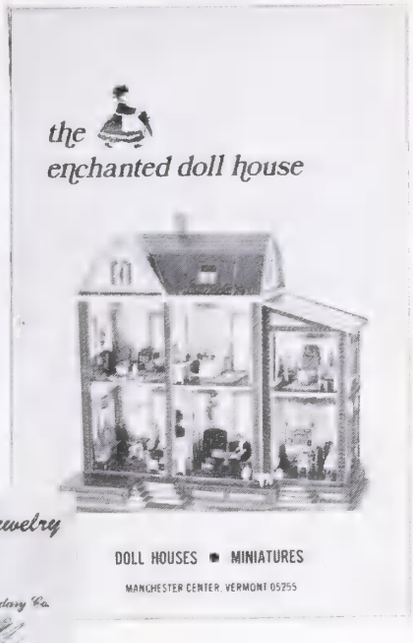
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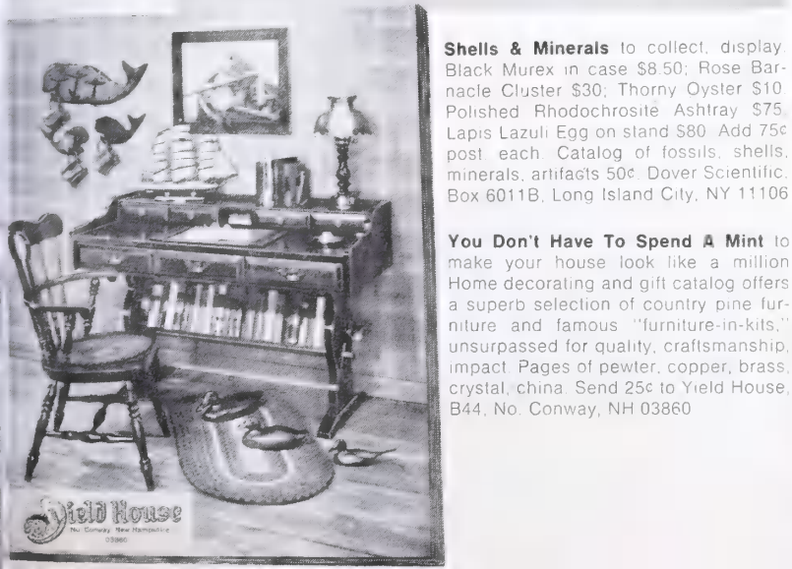


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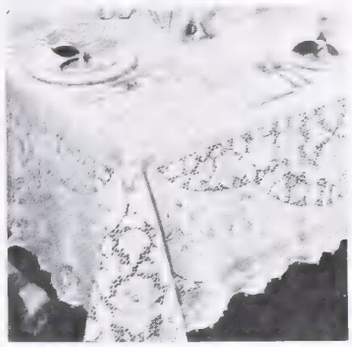




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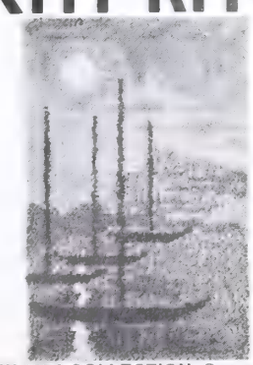
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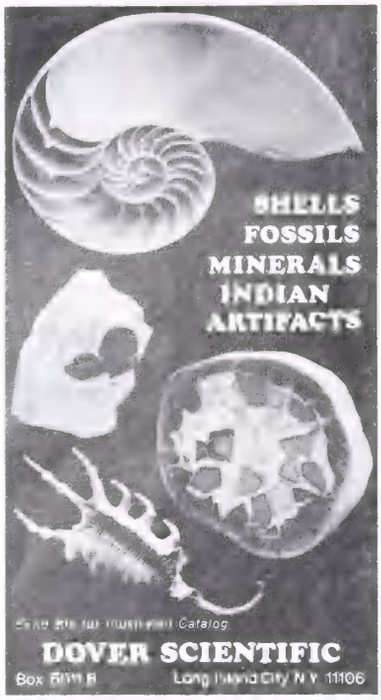
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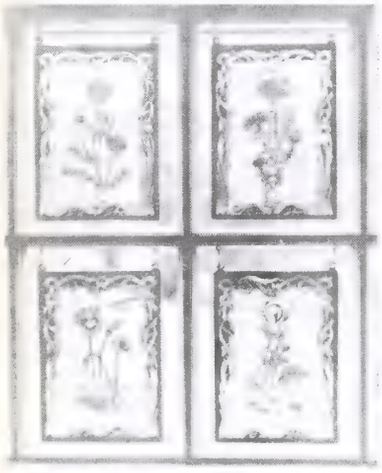
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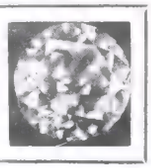
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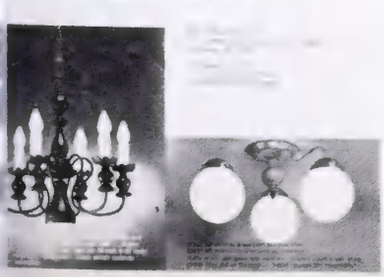
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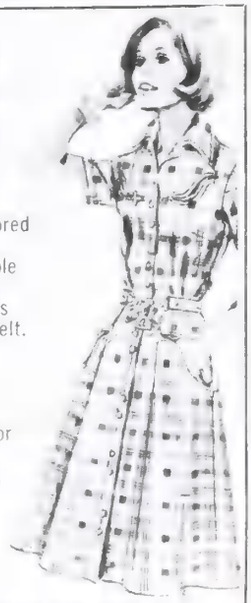
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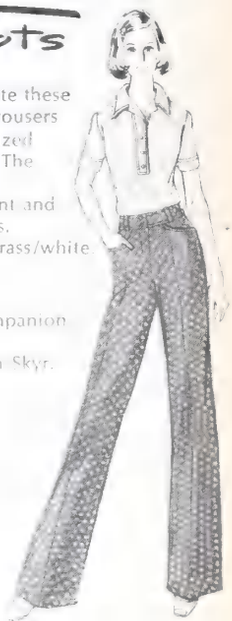
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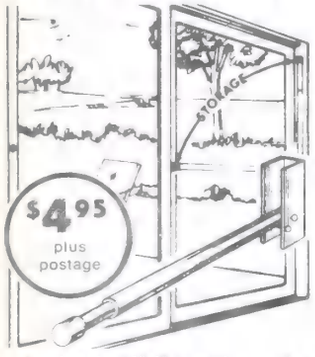
CAST IRON WALL OVEN . . . (inset) Front is **CAST IRON** with handsome scroll design. The 18" oven is fully insulated and porcelain lined. Hearth door conceals all controls, clock and timer. Available in right or left hand door models. Prices begin at **$295.00**, plus freight charges.

Quality Backed by 35 Years of Skilled Craftsmanship.

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to *lock* sliding glass doors

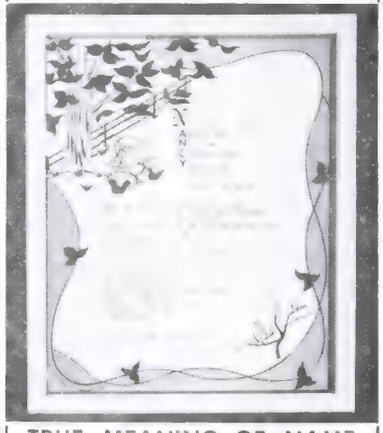
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- adjusts to fit doors 27" to 50" wide
- require no drilling, no screws, no tools
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- bar blocks door movement

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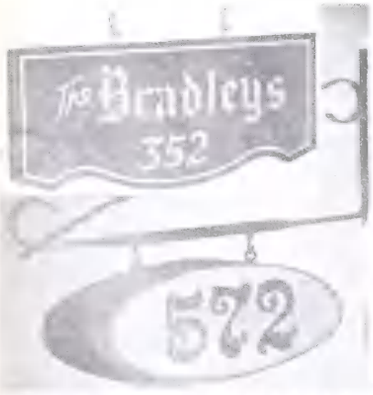


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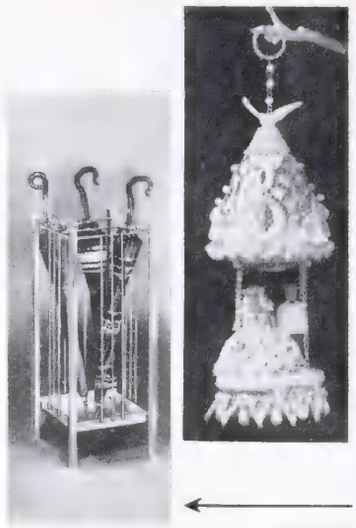
Countrycraft
Dept. B-4, Line Lexington, Penna. 18932



OLD BAG CARDS

[illegible] OLD BAG [illegible] (gummed self-seal) [illegible] Inside each yummy [illegible] wishes – you just mark [illegible] wish! *Happy Birthday, Send Money, Thanks, Freedom from Termites, Get* [illegible] Happy red & black [illegible] each is [illegible] unfurled, [illegible] $2.6 [illegible] 25¢ stage)

WRETCHED MESS NEWS
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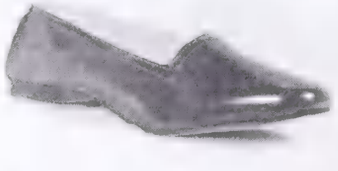
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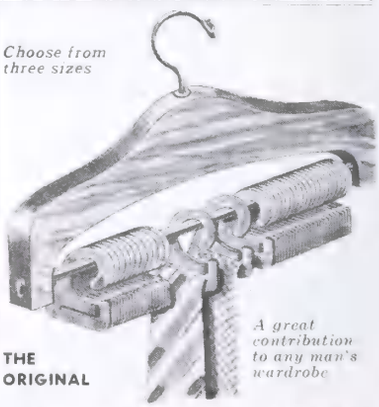
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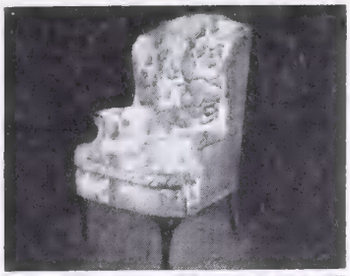
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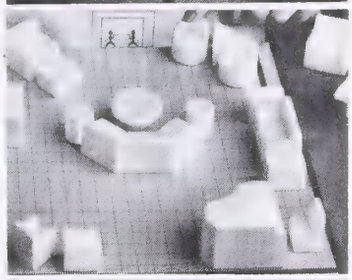
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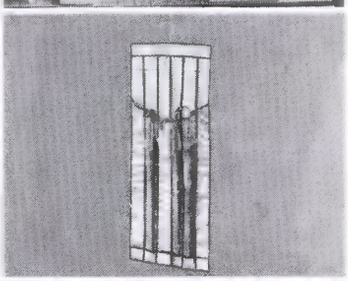
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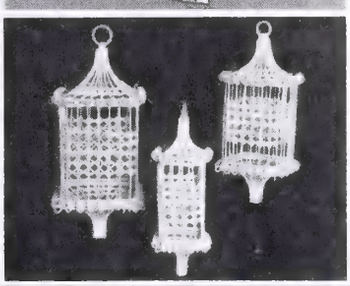
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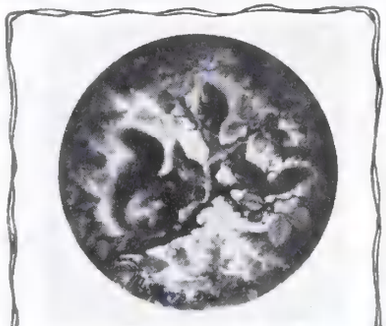
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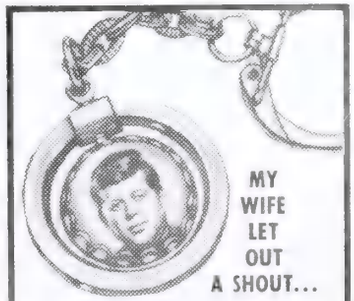
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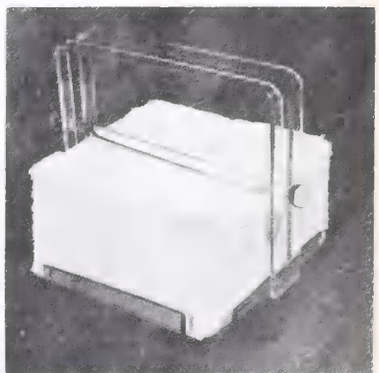


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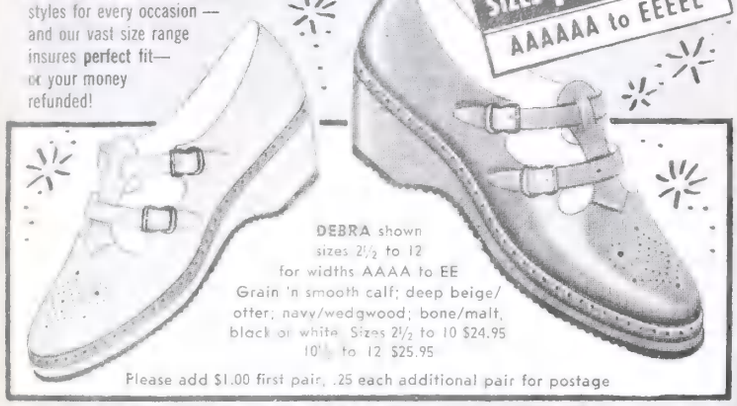
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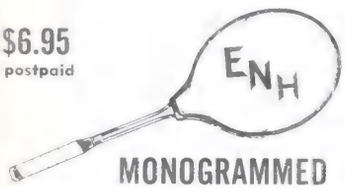


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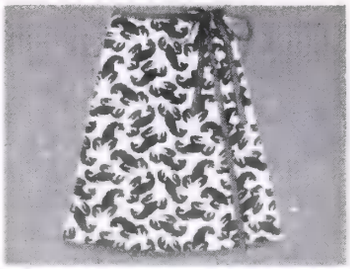
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(Please specify A, B, C, D)

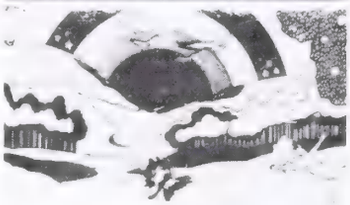
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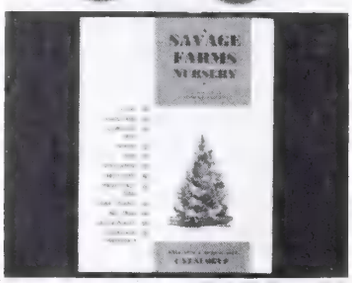
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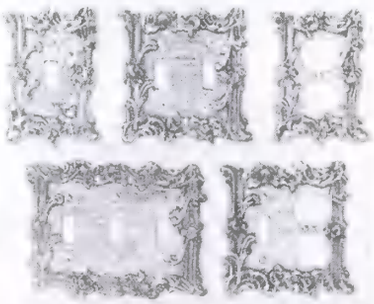
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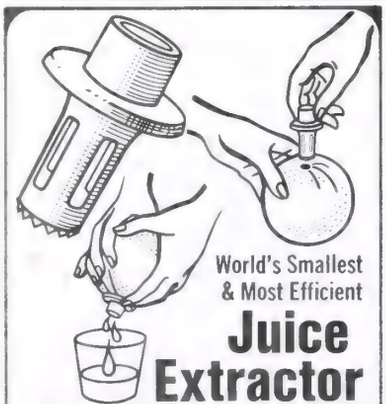
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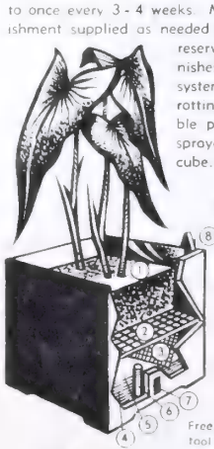
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For Lemons · Oranges · Grapefruit

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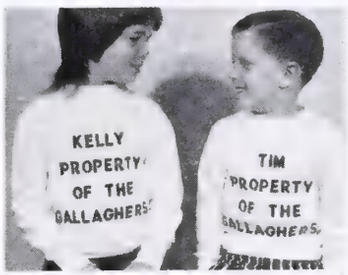
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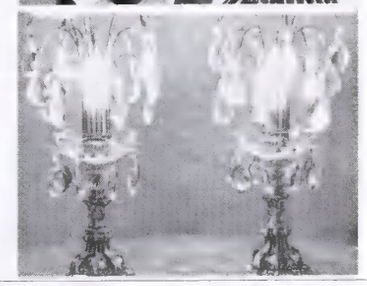
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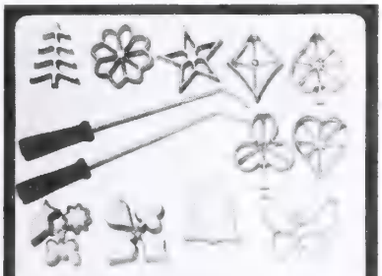
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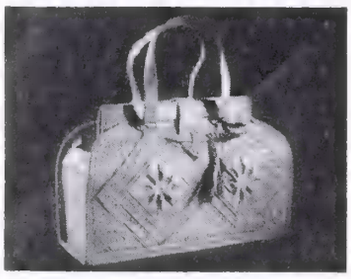
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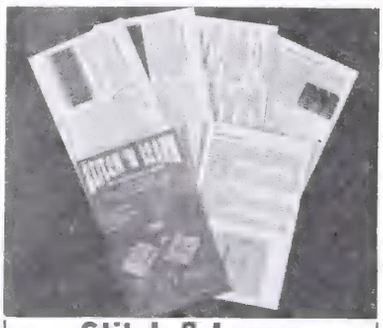


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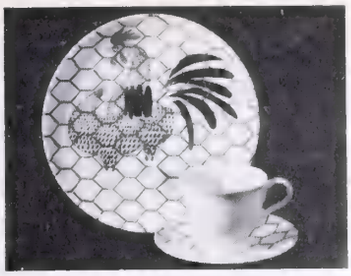
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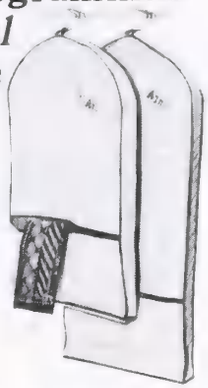
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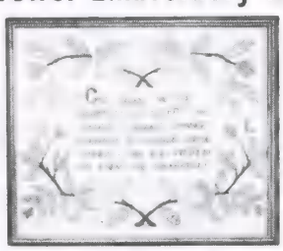
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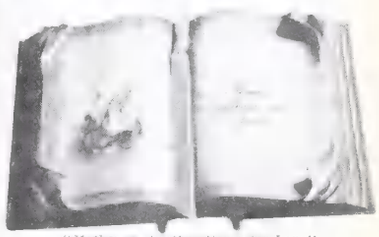
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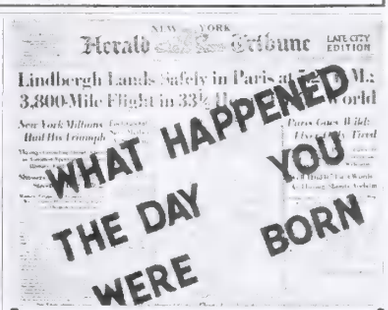
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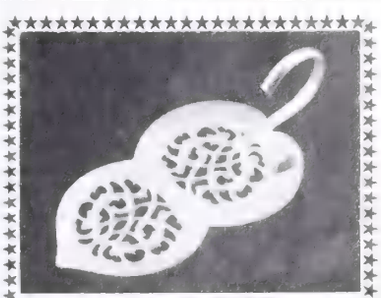


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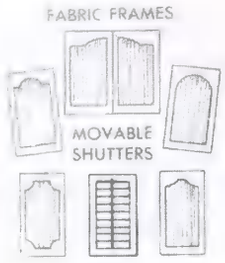
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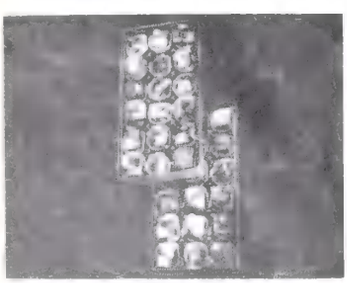
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A. *"Well, I'd been married about four years and had never really 'responded' in my sexual relationship with my husband."*

It's been estimated by many reliable researchers and doctors that up to 20% of the women who regularly have sexual relations *never* experience orgasm and an additional 40% do so only occassionally.

Q. "Was your lack of sexual response creating difficulties in your marriage?"

A. *"Difficulties is not strong enough. It was really bad. My husband thought he wasn't much of a man and that sure didn't help me with my feelings about myself."*

The divorce rate in this country is staggering. Nationally, 37% of all marriages end in divorce and in some areas of the country it's even higher. 'Irreconcilable differences' or 'incompatibility' are frequently given as reasons. Often these are merely euphemisms for inadequate sexual relations.

Q. "What had you done to try and change your situation?"

A. *"Well, I'd seen several doctors, read all sorts of books and manuals and talked with a lot of girl friends and even saw a marriage counselor."*

Sexual dysfunction can have many causes. They can be physical, psychological or some combination of the two. The obstetrician/gynecologist, who co-invented the Gynetic Exerciser, believes that the most common physical cause is lack of tone in a very crucial muscle group called the pubococcygeus or P.C. muscle. The P.C. muscle helps support the vagina and other organs of the pelvis. It contains thousands of nerve endings, whereas the actual vagina has none. The P.C. muscle holds the vagina in place and creates a very intense response when contracted. Dr. Arnold Kegel, a professor of gynecology at the University of Southern California, really did the pioneer work when he was treating female patients who were lacking adequate bladder control. He devised a set of exercises to strengthen the P.C. muscle and discovered that many patients reported that they were experiencing improved sexual response. We have expanded upon and evolved Dr. Kegel's theory in developing the Gynetic System.

Q. "Did the Gynetic System and Gynetic Exerciser help you?"

A. *"Absolutely. It was the greatest thing that could ever have happened to my marriage and probably saved it."*

88% of the women who tested the Gynetic System said that they had experienced improved and more enjoyable sexual intercourse after using the Gynetic Exerciser. Dr. William H. Masters and Mrs. Virginia E. Johnson of Washington University in St. Louis who direct the world's largest laboratory study on the physiology of sex have demonstrated that the contraction of the P.C. muscle is the first and probably the foremost physical reaction of feminine response.

Q. "Was it difficult to use the Gynetic Exerciser?"

A. *"Not at all. Unbelievably easy."*

The Gynetic Exerciser takes only 1 minute, twice a day, for a 10 day period to produce results. You do not need to disrobe to use the Gynetic Exerciser.

Q. "Were there any side effects Carol?"

A. *"You bet. An unexpected but fantastic one. I lost a whole inch off my thighs in just the first ten days!"*

Nearly all the test subjects lost at least ½ inch off their thigh measurement after using the Gynetic Exerciser for only 10 days.

And because Gynetics is founded in work done to help with bladder control in women, if you have a problem with urinary leakage when you cough, laugh or sneeze you may discover you have increased control because of your Gynetic Exercises.

Q. "Is your husband happy?"

A. *"You wouldn't believe how happy. It's changed everything between us and all for the better. The difference in our 'new sex life' is fantastic. I think women who don't experience orgasm can never really know how much pleasure and fulfillment they had missed until they are regularly having that experience."*

60% of the mates or husbands of the test group felt there was a definite and noticeable improvement in vaginal muscle tone which greatly enhanced their sexual enjoyment.

Send only $9.95 for your Gynetic Exerciser and it will be sent to you immediately. You'll also receive a comprehensive booklet on the Gynetic System and an attractive tote bag for carrying or storing your Gynetic Exerciser. Our money-back guarantee means your money will be promptly and fully refunded (minus postage and handling) if you are not completely satisfied for any reason after using the Gynetic Exerciser for 10 days. Ask your doctor about the Gynetic Principles. The Gynetic Exerciser is a legitimate device created by doctors and tested in medical clinics.

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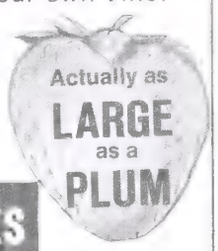
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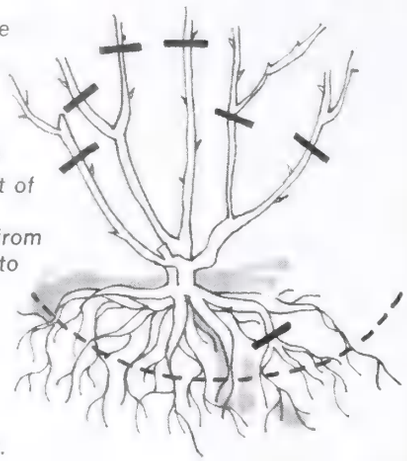
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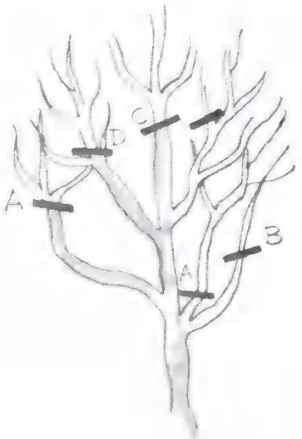
Spring pruning

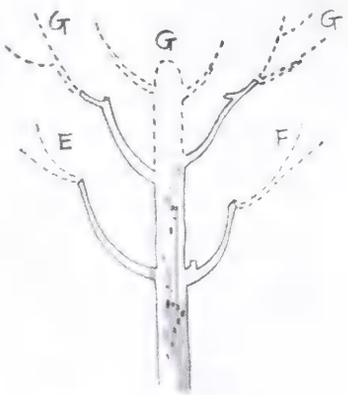
—cut with purpose and sharp shears

Always prune with a set goal in mind: to control growth, increase yields, aid in transplanting or to improve the general health of the plant. No matter what type of pruning you are doing, remember these basics: (1) The strongest new growth will be made from the topmost buds. (2) Buds that face out or are at the top of a branch or shoot will tend to grow more vigorously than their opposites. (3) New growth will tend to seek sunshine or light. (4) New growth will likely develop in the direction in which the bud points. (5) Vigorous plants, in general, need less pruning than weaker plants of the same kind—but the more vigorous parts of the same plant usually need to be pruned more severely than the weaker parts. (6) Any tree or other plant, no matter how often pruned, will tend to resume its natural form. (7) There is a limit beyond which pruning defeats its own purposes. If too severe, nature will revolt and then either make an abnormal growth of wood and foliage or quit altogether. Bad pruning is usually more injurious than none at all. And if you are super-sensitive to plants, be assured that pruning hurts only if you do it incorrectly.

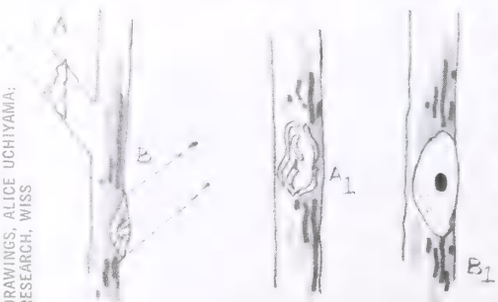
Pruning for transplanting: The top growth is cut back to maintain balance with the root system, which is reduced in digging. No matter how carefully a tree or a plant is dug up, a large part of the root system is destroyed. Pruning back the top, often from one-fifth to one-third, helps to restore the balance between root and top growth. This lessens or prevents wilting. Dormant shrubs, vines and roses may be pruned back even more severely with few inches of top growth left.







Pruning for the health of the plant: The general vigor of a plant can often be maintained—or even improved—by pruning. In pruning for this purpose, first remove all the dead wood and the broken branches or stems, then prune away any diseased sections to prevent (or at least check) the spread of the disease. Above left: Removal of (A) branches that cross or rub; (B) diseased growth; (C) leader, if tree is to be kept low for spraying; (D) surplus growth at center to admit sun and air. Above right: (E), (F) and (G) represent new growth following the pruning indicated.



Pruning cut—and the results: (A) shows ragged cut and a long stub, both inviting decay. (B) is a clean, smooth cut. A few years later, (A-1) has rotted stub and decayed cavity while (B-1) cut is healing. New bark will cover.

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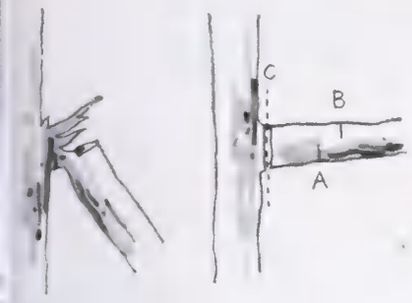
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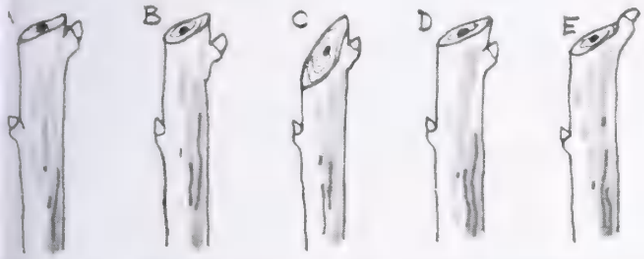
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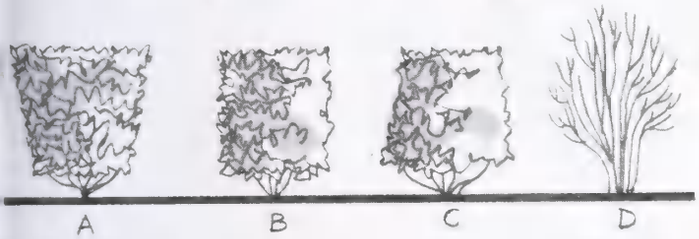
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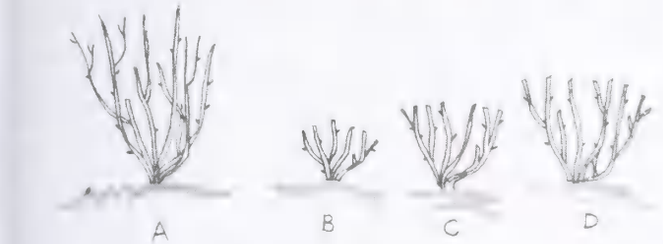
How to cut a large limb: At far left, weight of limb has broken it before cut was finished; near left, three cuts, at (A), (B) and (C), have prevented such damage to the tree. Ragged, torn or bruised bark at the edges of a wound prevent healing. Use sharp, rust-free tools.



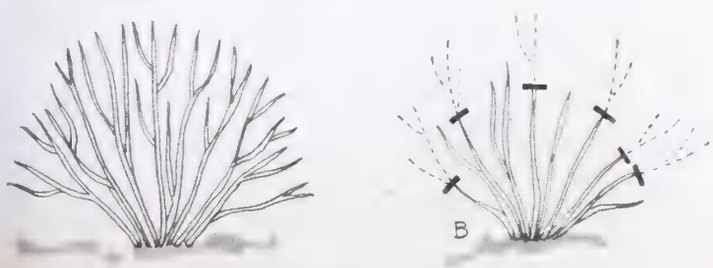
The position of buds determines the amount and direction of new growth. The earlier any needed pruning can be done, the better. This applies to a tree, a shrub, an annual or to an individual branch or shoot. The illustration shows pruning cut in relation to bud: The correct ways are (A) for summer or greenwood pruning; or (B) for winter or dormant pruning. Incorrect ways include (C) a cut that is too slanting; (D) a cut too far from the bud; (E) too close to the bud. The necessity of avoiding stubs is important even when pruning a twig that has only buds, not branches.



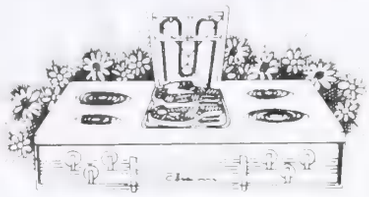
Hedges are of two general types, formal and informal. The formal ones are kept closely clipped to definite dimensions. Informal hedges grow more or less at will, but need some control. Hedges in cross-sections (above) show: (A) incorrect shape will cause weak bottom growth; (B) perfectly vertical is better; (C) slightly broader at the bottom, still better. An informal hedge (D) is merely trimmed to a neat appearance. To establish the dimensions of a hedge (or true them later), stretch a garden line taut between stakes.



Roses—spring pruning (above): (A) Plant before pruning; (B) hard pruning, for long stems and exhibition blooms; (C) moderate pruning for low bushes, lots of bloom; (D) high pruning for landscape effects. Pruning shrubs in general (below): (A) Allow to assume growth habit. (B) When growth tangles and crowds, cut out annually a few of the oldest canes back to the ground. Cut back long straying branches to keep shrubs reasonably uniform and tidy.



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Cover

Carpet, English needlepoint antique, **Stark Carpet Corp.*** Pillows, **& Vice Versa.*** Coffee table, **Joseph Lombardo Inc. Antiques.*** Sofa, **Fine Arts Furniture Inc.*** Sofa and drapery fabric, **Hannett-Morrow-Fischer Inc.*** Shade fabric, **Brunschwig & Fils Inc.*** Fauteuil, end table, lamp, Chinese sculpture and commode, antiques. Flowers, **Robert Webb Inc.,** 900 First Ave., N.Y.C. 10022.

Pages 67-75—Decorating with fabric

Page 67: All fabrics, The Winterthur Collection, **Brunschwig & Fils Inc.*** "Hampton Resist" on the wall, cotton and linen; matching wallpaper. "Chinoiserie Tree" on the chair, cotton print. "Marlboro" on the floor (*left*), cotton print; matching wallpaper. "Philadelphia Stripe" on the floor (*right*), 100% linen. Wing chair, **Baker Furniture Co.**

Page 68—top left: Bedspread, ottoman and wall fabric, **Kent Bragaline Fabrics.*** Carpet, **Ernest Treganowan Inc.*** Lamp, **Asian Manor.*** Shutters and upholsterer, **Jules Edlin.*** Flowers, **Robert Webb Inc.,** 900 First Ave., N.Y.C. 10022. *Top right:* Side chair, Four Centuries Collection, **Henredon.** Ottoman, Relaxation Family Room Collection, 100% vectra olefin fabric, **Kroehler.** *Lower left:* Sofa and chair, **Philip Daniel.*** Sofa, chair and pillow fabrics, **Clarence House.*** Drapery fabric and side chair, **Anthony de Carlo.*** Rug, **Harmony Carpet Co. Inc.*** Patchwork on side chair, **& Vice Versa.*** Coffee table, **John Mascheroni Furniture Co., Inc.*** Bamboo table, **Robert Sallaroli.*** Tile floor, **Mark Schrager.*** Ram's head, **Michael de Santis.** Flowers, **Robert Webb Inc.**

Page 69—top left: "Dancing Daisies" fabric on chair, bench and drapery, and "Rosebud" fabric on table, chair, window shade and inside cabinet, both designed by Gloria Vanderbilt for **Bloomcraft;** available at **Bloomingdale's,** New York City; **Burdine's,** Miami; **Frederick & Nelson,** Seattle; **May Co.,** Cleveland; **Rich's,** Atlanta; **J. W. Robinson,** Los Angeles; **Stewart's,** Baltimore; **Stix, Baer & Fuller,** St. Louis. Carpets, **World Carpets.** Furniture, **The Harden Furniture Co.** Lamp, **Craft House,** Williamsburg, Va. 23185; available at **B. Altman & Co.,** Fifth Avenue and 34th Street, N.Y.C. 10016. All accessories, **Caldwell Alexander,** 36 Job's Lane, Southampton, N.Y. 11968. *Top right:* Fabric on club chairs and sofa, **& Vice Versa.** Chairs, **Philip Daniel.*** Sofa, **Anthony de Carlo.*** Area rug, **Rosecore Carpet Co., Inc.*** Pillo **Michael de Santis.** Flowers, **Robe Webb Inc.** *Bottom:* "Flowerfiel and "Pastel Patterns" shee designed by Gloria Vanderbilt Atelier Martex Collection, **We Point Pepperell.**

Page 70—top: "English Manc fabric from Springmaid Met politan Museum of Art Adap tions, **Springs Mills Inc.**

Page 71—top: "Maidenhea fabric throughout and sheer c tains, **Bloomcraft.** Fabric ava able at **Bloomingdale's,** N York; **Dayton's,** Minneapolis; **H. Heironimus Co.,** Roanoke, V Carpet, **Congoleum Industrie** Lamp, **Tyndale Inc.** Accessorie **Caldwell Alexander.** *Bottom:* Ca elback loveseat, **Philip Danie** fabric, **Brunschwig & Fils Inc.***

Page 72—top left: "Carnatio fabric on bed designed by Dav Hicks, Mary Fox-Linton, Londo Geometric Spanish tiles signed by David Hicks, **Design Tile International.** *Bottom le* All fabric, **Freestyle Collectio** designed by Missoni, **Fieldcre** Lamp, **Design-Technics.*** *Botto right:* "Rusticana" hardwood p wood paneling, **Evans Produc Co.** Flooring, **Gaf Corp.,** Fur ture, **Knob Creek Of Morganto**

Page 73—top: All fabric, **Chi Seas Inc.** *Bottom:* "Back Ba fabric on bed and "Harva Stripe" fabric on wall, drap and pillow, **Riverdale Fabrics.** furniture, **O-Asian Designs In** Lamp, **Speer Lamps.**

Page 74—left: All fabric, shee **J. P. Stevens;** "Jessica's Quil print available at **Bloomingdale** New York City; **Jordan Mars** Boston and Miami; **Higbee** Cleveland; **Davidson's,** Atlant **Maas Bros.,** Tampa; **Diamond** Phoenix; **Joske's,** Houston. *T right:* "Templeton 3" Hide-A-B sofa; fabric, "Carlton" cott chintz, **Simmons Co.** Upholster bench, **Henredon.**

Page 75: Bedspread and drape fabric, **Stroheim & Romann** Pillow fabric, **American Need craft.*** Bedskirt, chair, ottoma wall and window shade fabr **Bloomcraft.*** Drapery mak **Flair Drapery & Bedspread Corp** Carpet, **Harmony Carpet Corp** Picture, **Haller Art Gallery.*** E tables, chairs and lamps, a tique. Flowers, **Robert Webb In**

Pages 76-79—Meyerson

Foyer: Bronze candle sconce **Nesle Inc.*** *Living room:* All fa rics and draperies by Saul Go man, **Aristocrat Embroide Corp.*** Flemish fireside cha and all woodwork and doo **Russo Wood Interiors.*** Pull- chairs at fireplace, 19th-centu antiques, **Pierre Deux,** 3 Bleecker St., N.Y.C. 10014.

ing room: Crystal chandelier, n **Nesle Inc.***
droom: Provence table, 18th-tury antique, **Pierre Deux.** All ric, **Eaglesham Prints Inc.***
est room: Draperies by Carlla laboni. Provence sleigh ls, antique, **Pierre Deux.** Toile t fabric, **F. Schumacher & *** Flowers, **Robert Webb Inc.,**) First Ave., N.Y.C. 10022.

ges 80-81—Porcelli

droom: All fabric, **Far Eastern rics Inc.*** Lamps are from nsen Lamps.*
ing room: Wall and sofa fab-, **Brunschwig & Fils Inc.*** ric used for the napkins, **Far tern Fabrics Inc.***

ges 82-83—Cobian

ng room: Rug, **Stark Carpet p.** Drapery and pillow fabrics, **nschwig & Fils Inc.*** Sofa ric (under screen) and blue ir fabric, **Clarence House.*** ric on twin sofas, **F. Schucher & Co.*** Brown fabric and ped fabric on chairs, **Scalandré Silks Inc.*** Glass coffee le, **Seguin Mirror & Brass .*** Mirror work, **Schlesch.***
droom: Drapery, canopy, bedrt, chair and wall fabric, **Brunwig & Fils Inc.*** Rug, **Stark pet Corp.***

ges 84-87—Tricks

ge 84—top left: "Bandana" nt wallpaper (special order), **arles Barone Wallpapers Inc.*** *throom:* Wallpaper and fabric, **m Brunschwig & Fils Inc.*** *tom left:* Boiserie, desk and ndelier, French antiques, **La alinga Antiques.*** Custom , **Edward Fields Carpetmak-.*** Coffee table, bergère chair, l table and bibliothèque, **Yale Burge Antiques Inc.*** from **edler-Fauchere.*** All fabrics, **ussac of France Inc.*** from **ot Fields.** Indian chairs and ows, **Joyce Hundal.*** Shutters, **e Woodmart.*** Red ball lamp, **ice Eicher.*** Parquet floors, **rthridge Floor Corp.*** Flowers, nts, **Renne's Flowers Inc.***
ge 85: Fabric on walls, ceiling, ows, **Far Eastern Fabrics Inc.*** ric on sofa and chairs, **Brunwig & Fils Inc.*** Carpet, **Stark rpet Corp.**
ge 86—top: Ceiling, wall and a fabrics, **Far Eastern Fabrics .*** Chair and pillow fabric, **nt Bragaline Fabrics.*** Plexiss tables, custom-made, **Inior Enterprises.*** Parsons ta-, custom-made, **Yale R. Burge productions Inc.*** Lamp, **Limd Editions Antiques.*** Wall nts, **Koch & Lowy Inc.*** Carpet, **nest Treganowan.*** Upholster-**Jules Edlin.** Flowers, **Robert bb Inc.** *Bottom:* All fabric, & **e Versa.*** Lamp, **Karl Springer l.***; shade, **Holland Shade Corp.*** rd table, **Milari Ltd.*** Flowers, **bert Webb Inc.**

ges 88-93—Quilts

ges 88-92: For information rerding these quilts, write **Pennvania Folklife Society,** College ulevard and Vine, Kutztown, . 19530. Similar quilts may be rchased at the 25th annual nnsylvania Dutch Folk Festival at Kutztown, June 29 to July 6. *Page 93:* Cover quilted by Mauve Greenbaum, 17-12 166th St., Whitestone, N.Y. 11357. To order instructions, send 50 cents to House Beautiful, Dept. 957-R, 717 Fifth Ave., N.Y.C. 10022. Allow four weeks for delivery.

Pages 98-99—Avant-garde

Bedroom area: Bed unit, **Ben Rose Inc.*** Eclisse lamp, **Artemide USA.*** Plastic hangers, **Marc Barnett Designworks Ltd.** Accessories, **Bonniers Inc.,** 605 Madison Ave., N.Y.C. 10022.
Living area: Modular living and communications unit, **Novaglas Corp.,** 1 De Seversky Plaza, Garden City, N.Y. 11530. Technical planning and development of communications unit, **Visual Information Systems,** division of **Republic Corp.** Record player, cassette tape player, tape deck and AM-FM radio, **Panasonic.** Video cassette players and "Trinitron" TV sets, **Sony Corp.** "Cifra 3 Synchron" digital clock, **Solari American Inc.** Dedalino pencil holders and Giano Portavasco plant holders, **Artemide USA.** Argos fiberglass fabric, **Ben Rose Inc.*** Pillows, **Design Research,** 53 E. 57th St., N.Y.C. 10022.
Dining area: Modular dining unit, **Novaglas Corp.** "Yoruba 2" bar and dining unit, **Ben Rose Inc.*** Fiber-glass-reinforced plastic furniture and "Demetrio 45" table, **Artemide USA.** Stainless steel bar sink, **American Standard.** "Asti 1" ice bucket, "Max 1" dishes, "Max 2" cup, **Heller Designs.**

Pages 100-103—Booth

Living room: Fabric on couch, **Unika Vaev USA Corp.*** Pillows, **Design Research Inc.,** 53 E. 57th St., N.Y.C. 10022. Flokati rugs, **Dylan Carpets.*** Mexican carpets, **Lini De Vries,** Cuernavaca, Mexico. Lighting, **Harry Gitlin.***
Dining area: Tin plates, **The Phoenix,** 793 Lexington Ave., N.Y.C. 10021. Wall sculpture, Elizabeth Smith. John Wayne lithograph, Seymour Leichman.
Kitchen: Pots and accessories, **Design Research Inc.** Baskets available at **The Gazebo,** 14 E. 57th St., N.Y.C. 10022.

Page 108—Wasserman

Living room: "Magistretti" chair by **Atelier International Ltd.*** Couches upholstered by **Fourmen Upholstery Co.,** 40-36 22 St., Long Island City, N.Y. 11101; fabric, **Kravet.*** Drapery fabric, **Jack Lenor Larsen.*** Rug, **Durkan Enterprises Inc.***
Dining room: "Magistretti" chairs by **Atelier International Ltd.*** Rug, **Ernest Treganowan Inc.*** Table, **Mica-Mar Mfg. Inc.** Vase, **Bonniers Inc.,** 605 Madison Ave., N.Y.C. 10022.
Bedroom: Drapery fabric, **Kravet.*** Rug, **Design Research Inc.,** 48 Brattle St., Cambridge, Mass. 02138. **Marimekko** pillows, **Design Research Inc.**
Kitchen: "Magistretti" chairs by **Atelier International Ltd.*** Drapery fabric, **Kravet.*** Rug, **Jennifer House,** Great Barrington, Mass. 01230. All baskets, **Bonniers Inc.** and **The Gazebo,** 14 E. 57th St., N.Y.C. 10022. ■



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Planting guide

—for lilies that bloom a long season

Photographer George de Gennaro's garden, shown in color on pages 104-107, is always filled with flowers, but hybrid lilies are the stars of summer.

"I have them everywhere in all kinds of light from full sun to deep shade," the photographer explains. "The less light they have, the taller they grow, with more vivid colors and longer lasting flowers."

De Gennaro spares no effort in preparing the soil for his lilies, and therein lies the secret of his success. "The key thing is perfect drainage. They will not tolerate a soggy, wet condition. I prepare a rich soil using natural humus, ground bark and sand. If you don't have good drainage, then you plant on a slope or in a raised bed.

"When planting a lily bulb, I position it 2½ times as deep as it is tall. Usually this means there will be approximately four inches of soil over the top of the bulb. As I prepare the hole, I put in a generous handful of steamed bone meal mixed in at the base, then two inches of sand in which I nestle each bulb. These almost always go in clumps of three or more bulbs of a kind together, spaced a handspread apart to allow room for root development. After covering, I mark the spot with a tag indicating name and date."

One of the beauties of hybrid lilies is that you plant them well once and then leave them alone. De Gennaro finds they will go for four or five years with no attention whatsoever. If you have to transplant lilies, they can be moved in the same manner as an evergreen shrub or tree—with lots of soil all around the roots.

De Gennaro transplants "even while clumps of lilies are in full bloom. Just keep them moist at all times. It is not unusual for me to overhaul a part of the garden when half of the bed is at peak bloom. I move out everything—clumps of lilies, penstemons, columbines—work the bed, enrich the soil, then replant to get a new look. This may sound Hollywood, but actually it is a technique borrowed from those superb old English gardeners." No one lily blooms from late spring until autumn, of course, but by carefully selecting different varieties—there were more than 50 at last count—de Gennaro has lilies in bloom nearly six months of the year. And that is a record possible in almost any climate. Obviously, where the season is cut short by cold, the bloom period will also be reduced, but all the lilies de Gennaro grows in his southern California garden can be grown in cold climates by using a deep mulch in winter.

De Gennaro does most of his lily planting in late fall and early winter and at the same time plants tulips and other spring bulbs. However, it is possible to plant hybrid lilies in the spring. Most important is to buy bulbs that are plump and moisture-filled, never those that have been allowed to shrivel up.

Besides hardy lilies, de Gennaro uses many other perennials, plus annual sweet-alyssum by the pound. "I strew the seeds wherever I want a blanket of white."

One favorite perennial in his garden is the penstemon. It is a plant that deserves to be better known—and one of the few flowers native to virtually every state. De Gennaro also plants an abundance of campanulas, coral bells, coreopsis, felicia (blue daisy), geum, iris, hollyhocks and delphiniums. Basket-of-gold alyssum splashes over and down rocky areas, along with arabis. In September, clumps of Japanese anemones send up masses of bloom that sway in the slightest breeze.

There are also familiar annuals in the de Gennaro garden—marigolds, zinnias, cosmos—some of them planted in the ground as flowering-size transplants for instant effect, others potted for movable color.

Apart from beds of flowers in a garden that terraces to many levels, de Gennaro grows containers of flowers and greenery in a lath-shaded area just outside the dining room. There are hanging ferns, tuberous begonias, fuchsias and asparagus-fern. "I always bring potted lilies into this area when they are in full bloom. At the time I do planting in the garden, I always pot up three each of my favorite lilies." These are left in his garage until rooted, then they are brought along in a partly shaded nursery, garden-work center until buds show.

Both Marjorie and George de Gennaro obviously love the garden outdoors, but they are equally enthusiastic about flowers in the house. "We don't have a cutting garden as such. We do selective cutting from all over the garden—a little of this, a little of that. We start at one end, wind up at the other with an armful of flowers. To us, they're pure country charm." ■

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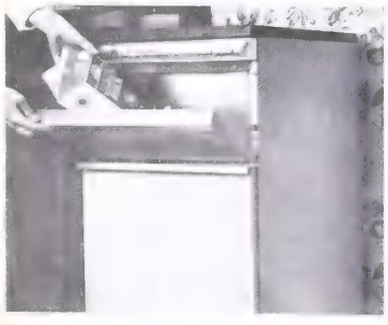
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COVER

It's a welcoming room—Michael de Santis' design for a party space of comforting casualness and easy-going mien. Flower-patterned tile lends coolness to all the pistachio-color goings on; pink paint backdrops a white-painted lattice wall treatment. For another view, see page 124, with complete details in Product Information. Cover photograph by Bill Helms.

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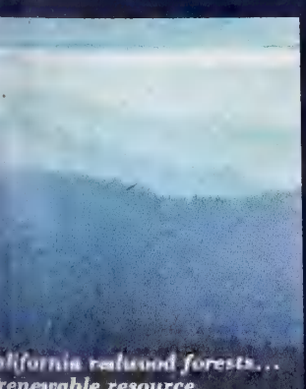
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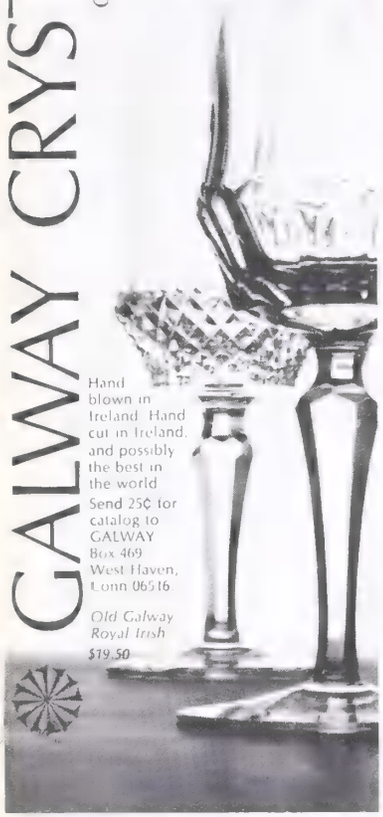
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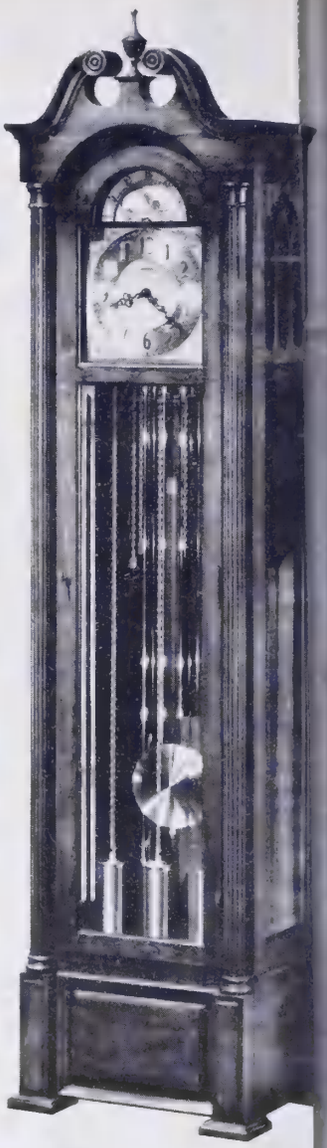
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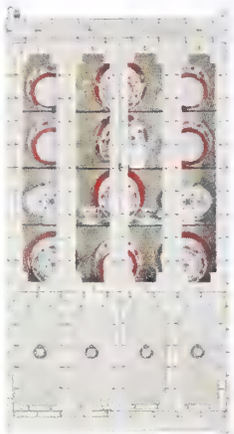
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REVERSE MOVE: FROM QUIET SUBURB TO INNER CITY



Ex-suburbanites Bill and Jean Houseman enjoy spending time each day with some of their young friends from the southeast Bronx (New York City) area in which they now live. They are gathered here on the steps of the Housemans' remodeled, century-old house, which is located on the Bronx's only landmark street.

A family moving out of a low-income, high-crime neighborhood in New York City and relocating to a middle-class suburban area will, as likely as not, go unnoticed. But it's news if the order is reversed—a middle-class family sells its suburban home and chooses to live in a racially-mixed sector of New York. One couple who did is Bill and Jean Houseman—ex-suburbanites who now reside in a century-old house in the Bronx.

Specifically, the area is called Mott Haven, an inner city region of New York City's borough of the Bronx. It's ethnically heterogeneous, with Puerto Ricans making up about 65% of the population. The remaining 35% is black, with scatterings of Irish and Italians. Their Bronx home is a brownstone that they purchased and remodeled. (The house is shown in detail beginning on page 98.)

The Housemans came here five years ago from the pleasant suburban community of Hastings-on-Hudson, approximately six miles north of the New York City line. They had lived in Hastings for 18 years, seeing their two children through the local public schools and, eventually, college. Then, an unexpected liaison with St. Peter's church in the Bronx and a Lutheran church in Dobbs Ferry (a nearby town) put the Housemans in touch with the ghetto community. Bill Houseman recalls: "St. Peter's had a rather dynamic young minister at that time who made a brave effort to go to the suburbs and remind us that there were, in fact, Lutheran inner city churches with special problems. He solicited our church's help for a fresh air fund called 'Operation Leapfrog.' Thirty Bronx children were placed in Dobb's Ferry and Hastings-on-Hudson homes; three sisters remained unplaced. (*Continued on page 14*)

NO-ENERGY WEEKEND EXPERIMENT

By WILLIAM HOFFER □ My wife, Edie, and I wondered what life would be like with little or no household energy, and we decided to try it out for a weekend. As we donned our sweaters, we reviewed the ground rules. Heat set at the patriotic temperature of 65 degrees was to be our major energy vice for the two days. Naturally, the car was off limits as were the house lights and the electric range. We had further resolved to boycott the refrigerator.

"It'll be fine," Edie said through chattering teeth. "We'll have fun."

The electric toothbrush was shunted aside in favor of an old-fashioned model. Super Max was replaced by brush and comb. The lighted makeup mirror gave way to an open curtain. And here's a quick energy quiz: Which uses more energy—an electric shaver or an old-fashioned razor? According to Bob Dunning, manager of the Energy Utilization Project at Westinghouse (a group that is studying energy conservation measures), the energy required to heat water for three manual shaves equals the energy used by the electric shaver in a year. I decided to grow a beard.

The classified section of *The Washington Post* flickered to life as I touched it with a match. The newspaper, in turn, fed the logs and we soon had a cozy morning (*Continued on page 14*)

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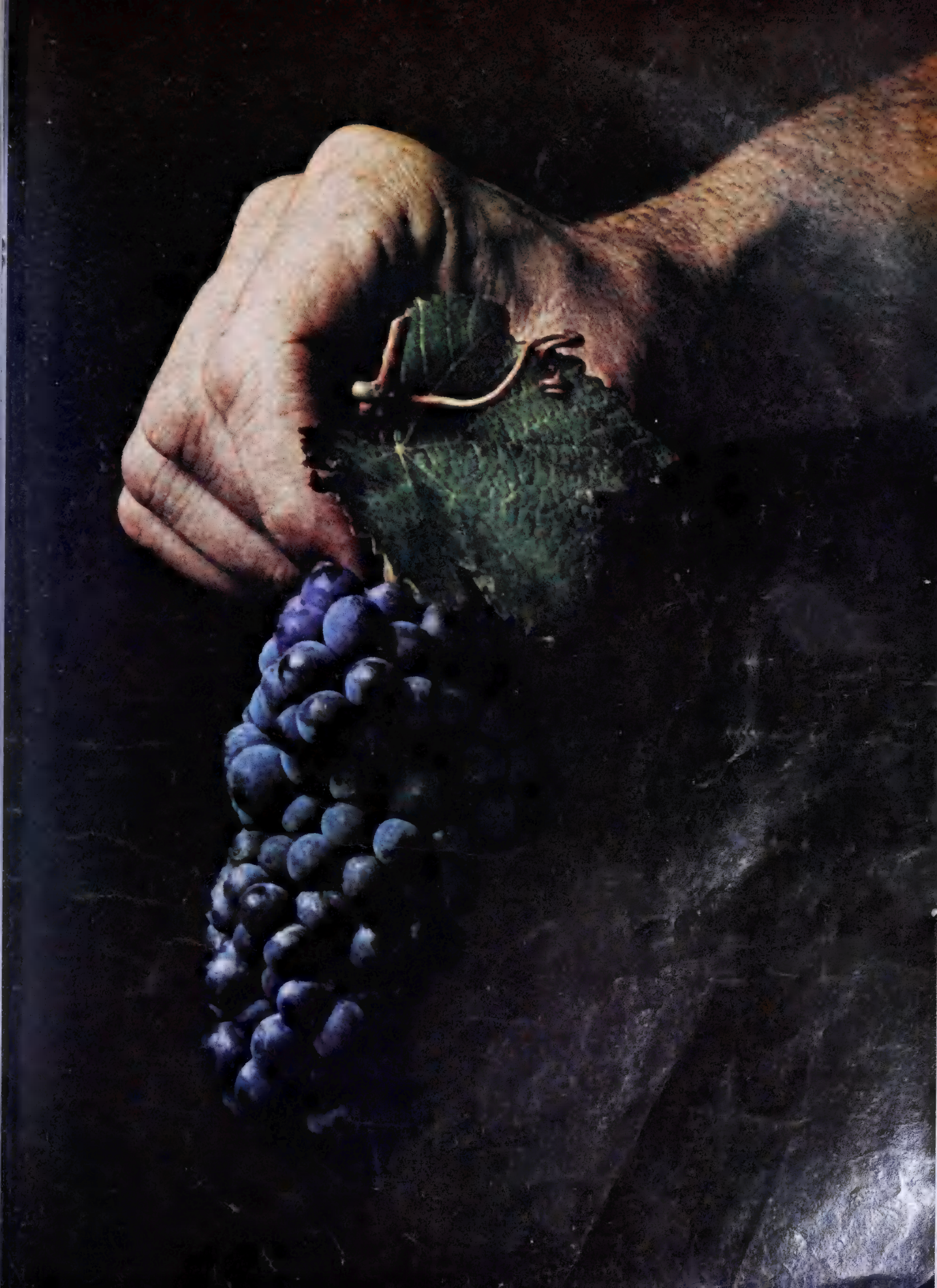
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insight

Families were willing to take one or two children at a time, b no family came forth willing to accept three. So Jean and I to them." Charlene, who was six years old at that time, 12 mo became a close friend of the Housemans. (She is sitting t Jean's right in the picture.)

The Housemans were strongly opposed to taking in the siste in a "lady bountiful" sense for two weeks, only to cut subsequent contact with them. Rather, it seemed consistent pursue the relationship if all were mutually compatible. A they were. Invitations to the Housemans' Westchester hon were extended to the girls for their birthdays, Christmas, ho days. Then, as the Housemans expressed it, "there came dawning. We had the sense that we were getting to the poi in our lives where we were repeating ourselves socially. T experience with St. Peter's and the kids led us to dip a to into this neighborhood," he continued. "Just that gingerly."

During one of their visits to St. Peter's, the Housemans inquired about homes for sale in the area. The pastor did kno of one parish member—a retired schoolteacher then in h seventies—who was considering relocation because of her ag and financial condition. "We went to her house," Jean Hous man said, "knocked at the door, looked around . . . an bought it."

By "dumb luck" the Housemans had bought a building o one avenue that happened to have a past in proud old Bron days: At the turn of the century, the street was called, "Doctor Row." Their house was one of the many which provided bot office and home for a doctor and his family. After their Hasting home was sold, the Housemans moved in, unaware that the street would eventually become a landmark.

Jean tells about its original state. "Inside, it was tenemen tan with a lot of heavy wood and millions of little rooms wit three and four layers of linoleum in every room." That firs winter, they and their two cats, lived on the third floor warme by space heaters. Meanwhile, Architects Richard and Judit York Newman directed the remodeling below. Little by little, th Housemans moved downstairs, until the house was finished.

It's only natural to wonder how a couple can move from th safe suburbs to a high-risk urban area. "Easy," Houseman sai simply. "The point is that we wanted a different experienc than the one we knew in Westchester. Living here seems t work for us very well on a day-to-day basis. That, we think, i a pretty good pay-off." Added to this, they feel good abou having bought a New York townhouse for a small amount o money. In a low-rent district, one can afford to buy a house remodel it and have the pleasure of city living without enormou expenditures of capital.

True to their commitment to the three sisters, the House mans continued their relationship with them. Through the girls they've met many neighborhood children. Now, Jean is on the board of the Lucille Murray Child Development Center and las year headed the summer day camp program. Bill became Chairman of the Board of the St. Peter's Lutheran Day School

The Housemans do not believe, as Bill said, that "truth and beauty can be found on this city block," but something as important—a viable way of life. Bill sums up their experience this way: "When you reach a certain point in your life, you question whether what you're doing is more gratifying than what you *might* do or what you *have* done. I think it's fair to say that Jean and I have had much more fun in the last five years here than we would have had by remaining in Hastings."

—CONSTANCE BOGEN

NO ENERGY WEEKEND

Continued

blaze roaring in the fireplace. Edie fixed our breakfast; i consisted of a pot of oatmeal and much-needed mugs of coffee She was ready to serve the oatmeal when our eyes met in instant recognition—the milk was in the refrigerator. Staunch in our resolve, we scoured the pantry, finally uncovering an old box of powdered milk buried in the back. Mixed with water, we assured ourselves not even a cow could have told the difference We topped off breakfast with bananas, wrapped the garbage in the sports section rather than use the disposer. (*Continued*



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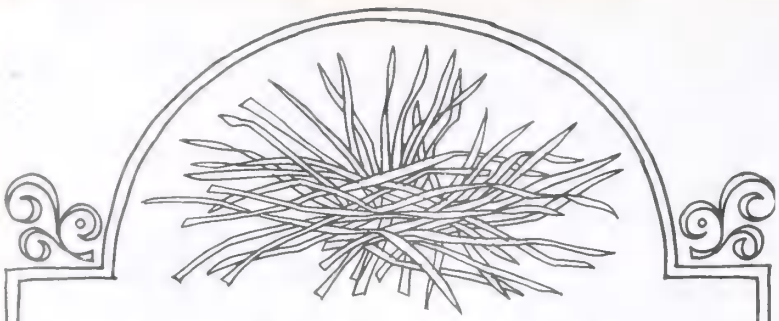
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And we still air-dry the finishes on our chairs for days rather than force-drying in an oven for a few minutes. The result is a deeper, more lustrous finish.

In our judgment, rush has no place in crafting a classic chair. There *is* one exception. We still hand-weave seats with Typha Latifolia, the same rush that was used for seats in colonial times. Modern science has yet to come up with a better material (or a better way to build colonial chairs).

We invite you to send 50¢ for our 40-page brochure presenting the full line of Nichols & Stone chairs with histories and appropriate settings.



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GE will show you a great time for the money.

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GENERAL ELECTRIC

insight

Ordinarily, the morning routine at our house begins wi *Sesame Street*. If your futility needs some exercise, try d cussing the energy crisis with a two-year-old. Having reject my explanation of British Thermal Units, Jennie conned n into an early morning game of "Big Red," where I, as pretend to Secretariat's Triple Crown, crawl around at Jennie command. The oatmeal lodged a complaint in my stomach.

Much of the total energy consumption of the average Ame can family is burned inside the automobile. Restrictions driving are, therefore, among the most important methods energy conservation. I suspect the crisis may also help u rediscover our legs. Edie and I had planned to take a nice lon walk with Jennie to view the idyllic joys of nature minus th whirr of an automobile transmission.

But it was raining in the dull, gray drizzle that Mother Natur reserves for her sourest moods. The three of us fidgeted throug the morning, glancing longingly at the blank TV screen.

Lunch consisted of soup (liberated from its container by th old manual can opener), apples and orange drink. Edie looke like a true pioneer heating the soup over the open fire.

But the weekend was beginning to look bleak. If only it woul stop raining, we could at least go outdoors. I looked out th window. The sky was beginning to clear in the southwest.

Jennie slept through the afternoon, and Edie and I discovere another side benefit to the energy crisis. We had been wonde ing why we haven't had more time to read. Life had been s filled with trips to here and there and made-for-TV movies, w had forgotten about books and magazines. That afternoon, learned from Kurt Vonnegut, Jr., that everything that happen on earth is actually controlled by the machines that inhabi the planet Trafalmadore.

As Jennie woke from her nap, the machines cleared the sky We had a couple of natural sunlit hours remaining, so w bundled up and headed for the woods.

An overgrown path led us to a quiet little stream. We stoppe for a while as Jennie amused herself by throwing pebbles int the water. We found a maple seedling, about five feet tall making a valiant effort at surviving among the giants surround ing it. It faced its own energy crisis—trying to capture enough of the sun's rays.

Tired and damp, but glowing inside, we came back indoors. I rekindled the fire that would first heat the water for Jennie's bath and then cook dinner. Cozy and warm from her bath, Jennie then joined the communal effort at cutting our supply of fresh vegetables into a huge pot of broth. We ate it with a voracious enthusiasm.

Later, Edie and I sat together in the den. Warm candlelight flickered off our faces. It had been a good day. We had found a source of new energy within ourselves that was not dependent on oil, gas or coal.

Sunday was clearer and bright and warm. I called our neighbor and asked if we could save the little tree growing in his woods. Toting a pick and shovel, we trudged back to the woods and rescued the adolescent tree from its plight. We planted it on our back hill, where the developer had uprooted a wealth of trees two years ago. As I dug the hole, I explained to Jennie that the tree needed to stand in the sun where it would be able to gather enough energy to grow tall and strong.

Jennie was fascinated. She seemed to comprehend the tree and the sun better than British Thermal Units.

letters

House Beautiful had become, in my opinion, such a distortion of decorating knowledge that I'd firmly intended to cancel my subscription. However, that marvelous January edition is so superb that I've gone through it dozens of times; it's really a treasure.—Mrs. G.J.H., Highland, Calif.

I found "Dreams Do Come True" and the entire January issue extremely appealing. Congratulations on a truly nice job!—R.E.B., Oconomowoc, Wisc.

(Continued on page 20)

If Colgate is just a kid's cavity fighter, ıow come Billie Jean King won't brush vith anything else?

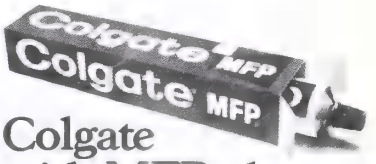


Where she rules, Billie Jean King is a tightly controlled figure of skill, energy and concentration. But off the tennis court, with her husband and friends, her natural warmth and spirit flow effortlessly. Billie Jean likes people. That's why she brushes with Colgate.

Colgate is made for people who like people. Clinical test results show it freshens breath as long as a leading mouthwash. And the taste is brisk and clean.

Only your dentist can give teeth a better fluoride treatment than Colgate with MFP. But a great cavity fighter can be a powerful breath freshener, too.

Ask Billie Jean King. She wouldn't think of brushing with anything else



Colgate with MFP...the breath-freshening cavity fighter.

© 1973, Colgate-Palmolive Company

Baker, Knapp & Tub



;th Century English reproductions.



The original of the japanned Queen Anne Secretary replica, shown here in one of our showrooms, was commissioned by the Duke of Marlborough in about 1700 for Blenheim Castle. Its lacquer colors 're softened by skilled hands to a ıellow patina.

The original of the Regency Bam-)o Chair was brought to New York -to a shop on 57th Street—by a ıowing connoisseur. Only by mak-ıg models of its delicate original arts could the sculptural curves, veeps and pitch be duplicated.

The Bachelor's Chest, like much ueen Anne furniture, is enriched y rare walnut. Once called Persian, ıe trees which produced this wood ere planted in England by the .oman conquerors. Today it can ıly be found near the Caucasus, here soil, wind and rain conditions emain perfect for producing its special character.

These are but three reproductions from our Baker collection with the enduring qualities which make the originals so valuable: proportion, detail, finish and authentic material.

American, Far Eastern and European collections are displayed within professionally designed room settings at the Baker, Knapp & Tubbs showrooms listed below. Your interior designer, furniture retailer or architect will introduce you. And, you are invited to request a brochure which



illustrates the broad scope of design available through this unique source for fine furniture.

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from Bassett Mirror Company



6010-435 mirror, 47 x 34½, about $65

So much elegance for so sensible a price! A mirror fit to grace the halls of kings, its frame a triumph of deep-sculptured artistry, featuring floral, curl and shell motifs. Richly finished in metal gold . . . flawless reflecting surface of ¼" float glass . . . superb craftsmanship by Bassett Mirror, world's largest manufacturer of decorator mirrors. • Send 50¢ for book, "Instant Decorating Ideas"—30 pages in color by Pat Guinan, famed decorating authority. Write Bassett Mirror Company, Inc., Bassett, Virginia 24055.

insight

In your January issue, "Insight" discussed new caree and listed home-study courses. Under the list of accredit courses in Interior Decoration you failed to mention the Chica School of Interior Design, 555 East Lange St., Mundelein, Ill have taken this course and found it to be excellent. It should recommended, as well.—F.K., Chicago

Each month my life is brightened and enriched by th arrival of HB. I sometimes don't care for the modern, stark a proach in some furnishings, but I have saved every copy f years. They are treasures, and I go through them just to reli the beauty of the pages. Hopefully, I'll live another 25 years savor the pleasures of HB, truly a welcome and pleasurab windfall.—Mrs. R.E.D., Sunnyvale, Calif.

Reading your publication has stimulated me to c something individualistic—make my own clock faces. I partic larly enjoy your interior scenes of homes. As the man say "One picture is worth a thousand words."—M.K., Seattle

Jacques Pepin's three-part series on French Cou try Cooking was one of the most informative articles on Frenc cuisine that I have read in a long time. His approach was e tremely interesting. It is the country cooking of France that find so appealing. During the holidays I presented Chicke Lyonnais, Gratin Dauphinois and Crêpes Mère Blanc, and the met with great approval.—D.B., Chatham, N.J.

Needless to say, I save quite a few copies of HB that I r fer to over and over again, so I hopefully look forward to the da you just might decide to republish an issue I missed years ag all about Japanese interior decorating. I would treasure it, since I so love the Orient.
—Mrs. A.S., Bronx, N.Y.

books

■ If you have all the ingredients needed to take the big step— time, energy, land and materials—this book may be what yo need. ***Handmade Houses*** by Art Boericke, with photographs b Barry Shapiro (Scrimshaw, $12.95), displays in color 100 pho tographs of "the woodbutcher's art," as the authors describ their unusual collection. Homes, furniture, saunas, privies an other home structures are quite elegantly nonconforming—th work of weekend craftsmen who are bent on low cost, comfort personal gratification and esthetics, about in that order. There' a sprinkling of text.

■ If you're interested in beginning a macramé project, you first doesn't have to be dull and repetitive. By one of House Beautiful's senior writers, Constance Bogen, ***Macramé*** (Triden Press, $7.95) teaches the basic techniques with clear drawings and text while it illustrates imaginative uses of the knots b craftsmen. Photographs are in both color and black and white A number of good step-by-step projects are included, among them a belt, necklace, pillow, planter and shoulder bag. Sug gestions are made throughout for easier ways to work. The book details equipment and preparation and sources for supply

■ And now the good news from our government. The Depart ment of Agriculture has published a pleasantly readable and quite useful book, ***Handbook for the Home*** (Superintendent o Documents, Government Printing Office, Washington, D.C 20402; $5.70). What our Washington agriculturists have man aged to do is squeeze so much information into this 388-page book (190 photographs) that it turns out to be valuable almost as much for the Appalachian poor as the Park Avenue rich—a considerable achievement. Here are some among the thousands of subjects: family money management, crafts, appliance buy ing, food handling, home repair, waterproofing basements, fur nishings, curtains, insect control, recreation and home buying

■ People are claiming that television is turning today's children into watchers rather than doers, whereas a generation ago kids spent time playing games, (*Continued on page 24*)

"We promise the Hide-A-Bed Sofa you buy today won't disappoint you a year from now."

Grant G. Simmons, Jr. Chairman of the Board



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This tag promises you Simmons quality, Simmons comfort, Simmons dependability and the Simmons selection of styles and fabrics. Only Simmons offers you over 200 styles, hundreds of fabrics and your choice of the famous Beautyrest® or Regency® mattress. You'll find the Simmons promise prominently displayed on every Hide-A-Bed® Sofa.

To get "Simmons Guide to The Great Indoors," a colorful home-decorating brochure, send $1.00 to Simmons Company, Dept. G-5, 2 Park Avenue, New York, N.Y. 10016.

The Hide-A-Bed Sofa only by Simmons

If it doesn't have this tag– it doesn't have our promise.

Sofa shown: Marlboro-4. Cover fabric: 17061 Cocoa, Velvet. Most fabrics protected by ZEPEL



Reed & Barton silversmiths take great pride in bringing you their interpretation of a design so significant, so important, it has endured perhaps longer than any other decorative symbol known to man. Although its origin is obscure and its variations are many, one thing remains clear: this design has appeared in virtually all civilizations and cultures since the very beginning of time.

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For a booklet and details of special introductory offer on Tree of Life and Golden Tree of Life write: Reed & Barton Silversmiths, Dept. HB5-4. Taunton, Massachusetts 02780

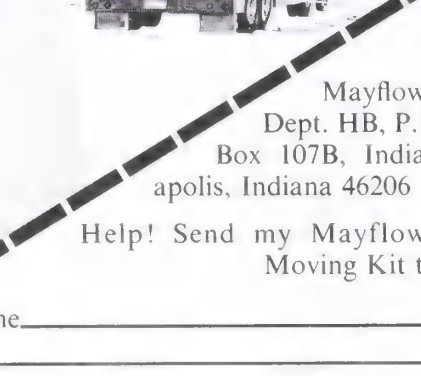
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insight

often homemade. Fred Sturner and Adolph Seltzer turn out ***What Did You Do When You Were a Kid?*** St. Martin's Pres $6.95) to help remedy this situation. The book has diagra and instructions for over 30 games and toys of the '40s, chil tested in the '70s. With beguiling illustrations by Bill Cha matz, the book will not only entice children from television b delight their parents, as well.

■ RECENT BOOKS BRIEFLY

The Early American Furnituremaker's Manual by A.W. Marl (Macmillan, $7.95) will be appreciated by advanced craftsme Sixteen handsome pieces, as small as a spice box and as lar as a dining-room table, begin with a black-and-white photogra of the item, followed by plans and a description of how to ma and finish each one. Plus two chapters of general informatio

The Lively Years: 1920-1973 by Brooks Atkinson and Albe Hirschfeld (Association Press, $12.50). Brooks Atkinson giv concise plots of 82 plays—not all "the best," but those th reflect the issues of their times. They illustrate the developme of contemporary theater from the formalized techniques of t past. Albert Hirschfeld has enriched the book with line drawing of the various characters in their performances.

Vacation Houses by Hubbard and Betsy Cobb (The Dial Pres $7.95). A refreshingly unvarnished view of the joys, pain problems and profits of second homes. The authors have co centrated on facts that can help you make intelligent decision Over 50 black-and-white photographs, many plans, a usab index. Recommended for dreamer and planner alike.

How to Gold Leaf Antiques (and Other Art Objects) by Donal L. Chambers (Crown, $7.95). Step-by-step explanations an pictures of this ancient technique.

Needlepoint Designs From American Indian Art by Nora Cam mann (Scribners, $9.95). Twenty designs for pillows, belt stools, slippers and other personal and household items.

Needlepoint Workbook by Lisbeth Perrone (Random House $8.95). Readers can use these designs to do their own canvases. A new concept, it's a step between starting from scratch and kits.—HELEN BRIGGS

address book

Our search for craftsmen across the country continues so tha we may be able to provide you with some superior source for restoration and repairs near your own locale. We urge yo to clip new addresses as they are discovered to add to th Address Book Directory.—JEAN BAKER

George Bauer, 1025 Elmwood Dr., Pottstown, Pa. 19464, P.O Box 145—repairs antique mechanical banks and iron toys is able to solve almost any problem relating to these items

Darien House Inc., 37 Riverside Dr., New York City 10023— "Poster No-Frame" eliminates curled edges and sagging slack; 30-inch plastic strips frame top and bottom of poste holding it straight and down; may be cut to smaller size ideal where a temporary wall decoration is needed; $1.50

Hiles Silverplating Co., 4125 Pennsylvania, Kansas City, Mo 64111—repairs and replates silver; supplies replacemen parts: lids, wood handles, ivory knobs, insulators; can dup licate an item in silver; insert combs, brushes, mirrors in dresser sets; repairs objects in copper, brass and pewter

Iorio Glass Shop, South Main St., Box 304, Flemington, N.J. 08822—repairs all types of glass; reproduces to fill in a se or creates new designs to order; understands the rare skil of producing paperweight buttons.

David Jenks, 440 Allen Street, Syracuse, N.Y. 13210—restores and repairs antique lamps as well as 20th century art glass; buys parts of old lamps to secure working parts and makes what cannot be secured; has own formula for cleaning badly oxidized brass, bronze and copper; no mail orders—lamp must be brought to shop.

Spare Parts Antiques, Ruth W. Fleischmann, 4178 Oxford Dr., Brunswick, Ohio 44212—specializes in locating lids for antique china and old pressed (*Continued on page 28*)



curves are based on a
rame, not padded into
ike some other people's.



Our sofa is extravagantly filled in layers, each tautly secured with fabric, to inhibit lumping, sagging.

You expect to get springs in the seat. But we put them in the back, too. (Lean back and relax!)



Unusual 8-way knotting keeps the springs springing, not wobbling.



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It takes a lot more time to make a sofa that lasts longer.

When you choose a sofa with our name tucked under its cushions, you'll know its soothing softness is based on extra work and extra ingredients. This extra will cost a little more at the outset. But it will repay you many years over.

Our curved sofa costs from $835 according to fabric. For a catalog of all our upholstered pieces, also some other Heritage collections, plus a useful room-planning kit, send $2 to Heritage Furniture, Dept. LU-72, Drexel, N.C. 28619.

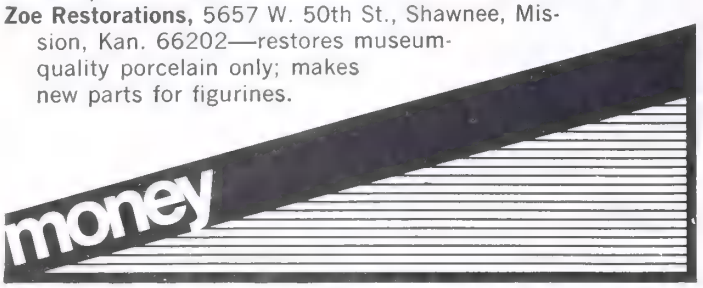
Heritage

Another fine name from Champion International

insight

glass; vegetable tureen tops; sugar and syrup lids; much Haviland and Royal Bayreuth; silver and some stainless steel salt and pepper tops; exhibits in mall shows and will answer letters for mall schedule. If you have a request, Mrs. Fleischmann will keep your need in mind, but will not answer letters for specific items until she has something definite to offer.

Zoe Restorations, 5657 W. 50th St., Shawnee, Mission, Kan. 66202—restores museum-quality porcelain only; makes new parts for figurines.



How do you find the right stockbroker? The one who is right, that is, for you? By shopping wisely. In much the same way you select a doctor or architect or winnow out the right house to buy: with care, critical judgment and patience. You have plenty of brokers to choose from.

Understand that the "broker" who personally handles your account is called a registered representative. In effect, he's your agent in buying and selling securities, generally for a commission. "Registered" means he is licensed to sell stocks and approved by stock exchanges as one who is trained well and of good character. The word "broker" refers to the firm that registered representatives work for.

Of the 196,000 "reps" in the U.S., 51,000 do business with the two major market places, the New York Stock Exchange (NYSE) and the American Stock Exchange (Amex). Others trade over-the-counter (through National Association of Securities Dealers) or on such local exchanges as the Midwest, Pacific Coast, Boston. While almost a third of the reps operate in the New York metropolitan area, every state has them. So wherever you live—Amarillo, Spokane, Cedar Rapids or Portland—you should find enough agents from whom to make a selection.

Employing the reps are some 580 brokerage firms that are members of the NYSE and Amex, plus 4,200 firms trading on other exchanges. Most large firms have branch offices around the country; NYSE firms alone maintain 4,000. Chances are there's at least one branch office in or near your community.

As your first step in comparison shopping, talk to friends and relatives whose financial acumen you respect, astute businessmen you know, your lawyer, accountant or an officer of your bank. Ask for names of brokerage firms or local registered reps who have produced good results for them.

From all the brokers suggested to you, screen out three that strike you as most highly praised. Then make an appointment to see each one by one.

When a recommended firm maintains an office in your city and you don't have the name of a specific rep, step in and ask for the manager. All firms are eager for new customers, so you'll be welcome. It may help if you mention the name of the customer who referred you. (If the manager is tied up, an associate will see you.) Tell him what you're looking for and the kind of investing you have in mind. He will introduce you to an appropriate rep with whom you can talk things out. Of course, if a certain broker was named by your friend, ask for him.

Suppose no branch office is located in your town? Many people deal with brokers entirely by phone or mail. In choosing one, you can write to the three firms you've screened. When a rep is assigned to you, ask the same questions and compare the responses. Naturally, a personal visit is always preferable. ***For some guidelines*** to enable you to make a choice, here's what you'll want to learn from the rep:

- Because of the services available to you, often the firm is more vital than the agent. Is it a large organization, equipped to do considerable research on companies issuing stock? Such research means looking thoroughly into the industry and the company's business affairs, analyzing its financial status, evaluating the management and future prospects of the stock. Has the brokerage firm issued regular reports on stock market trends to customers like you? Does it employ its own security analysts or buy research elsewhere? A small firm usually performs less comprehensive research, but

(*Continued*)

The Best of Spring

24 great ideas, just in time for Mother's Day, Father's
brides, a spring and summer of hostessing and gift-givin

1 Highly versatile Florentine crystal hanging containers hold everything from water plants to
In smoke, amber, peacock blue and clear. Both are 12" deep and come with chain hangers,
point glass candleholder and candle, and are priced at $24, from Faroy. **2** After Five, by
et Cie, a light and lasting fragrance that reflects your good taste. Perfume Stick $5. 3-oz
Mist Spray $5.50. Perfume Spray $6. Cologne Spray $5.50. 2-dram Perfume $6.50. 2-oz Bath
1-oz Cologne $2.75. Solid Perfume $2. **3** Handsome Towle spoonrings are created by wor
handle of a miniature sterling spoon. Left to right, top to bottom: Rambler Rose, Old Colo
Master, King Richard, El Grandee, Mandarin, Grand Duchess, French Provincial, Candlelig
4 One of a dozen put-togethers from TOBI. Rita Ceramics in blue, red, yellow, brown $16
5-pc setting. Matching Rita Galaxy 18/10 stainless $24 the 5-pc setting. Generous, oversiz
mats and napkins by Karen complete the tabletop. Trans-Ocean-Bridge. **5** Eight precio
ideas from Gould Silver. Invitation tray $10. Clockwise: Plain keyring and tag $6. Wedd
keyring $5. Letter opener $9.00. Bracelet $8.50. Pin cushion $8.50. Bookmark $4.50. Lugg
$7.00. **6** Distinctive Porcelain de Paris floral patterned plate clock in genuine Limoge
Transistorized movement runs over a year on a single flashlight battery. 9¾" diameter. Gift pa
From Bulova. $32.50. **7** Part of a totally charming collection of "Heart Stealers", han
and handpainted pieces by Juan Ferrandiz for Anri of Italy. Here, Lamb Girl, Girl in Egg, an
Available in three sizes, 3", 6", 10", $30 to $130. From Schmid Brothers. **8** Homemake
an Early American preference are quick to recognize the unique, old pewter finish that distin
Carson giftware, table accessories, and beautifully carefree, wholly serviceable dinnerw
Chamberstick $7.50. Goblet $7. 10" Dinner plate $9. **9** Dorothy Dean's spring tonic for y
includes these carefree Dupont Orlon® acrylic accessories. Deep Down area and wall-to-wall
four designs and 25 color combinations from $10 to $50. Softee covers in 20 colors sta
tank/seat cover set at $9. **10** Surely five of today's most-wanted stainless flatware desig
the 18/8 Designer Collection: Bamboo, Marchesa, Destiny, Canterbury, Aperto. In the fore
White Stoneware. All are $15 the 5-pc placesetting (Marchesa $14). From Supreme Cutlery.
original Roemertopf. Remarkable in its utter simplicity. Foods literally stew in their own
Gourmets rave over it. Dieters swear by it. Sizes for serving as many as 6. $9. to $29. Cookb
Cleaner $1. Exclusively from Trans-Ocean-Bridge. **12** Collector's Choice mouth-blown an
formed bubble glass of unusual weight and thickness. Five colors and more than 20 pieces
4¼" Beaker $21. 8½-oz Goblet $7. 1½-qt Sangria Pitcher $18. 3½-oz Bowl $5. Also 12"
brass hurricane holder $30. Baldwin. **13** Hefty 20-oz glass-bottom tankards carry the
enamelled identification of six great British pubs: White Horse, Cock and Bull, The Ship I
Swan, Red Lion, Boar's Head. Made in Sheffield, England of Cromwell lead-free pewter. $17.9
and gift boxed, from Towle Ellis-Barker. **14** Sculptor P. Tandy's altogether unique work, co
in bronze by Heredities of England. The finely detailed texturing and contrasts of the birds
an effect best described as porcelain-like in its delicacy. 5½" Cardinal $42.50. 6" Belted Kin
$47.50. In presentation cases. **15** Two finely engineered writing instruments in swivel hold
anchored by a handsome 22-oz brush-finished and personalized solid brass base. The pen and
carry a lifetime guarantee. $49.25, in deluxe gift box. Desk piece with pen only, $37.25
Anson. **16** Delightful Rooster lamp is part of a collection of hand-carved and hand-painted S
lamps from Van Cleff Studios. $45. Hand-made crystal pieces are by Sweden's famed Fare Ma
6" Chicken $62. 9" Rooster $84. 3" Egg $18. From Larsons of Sweden. **17** The incomparab
Rose Porcelain from Wade of Ireland. Shown here: 1-pint Tankard $7. 3¾" Vase $5.50. 7½
$9. Salt & Pepper $9. From a collection of Irish history characters, "The Star of County Down
Select Gifts. **18** An exciting new silhouette in modern ironstone from Nikko. Part of th
Venture look, the pattern is matte glazed with teakwood accents and titled Frost. Dishwasher, de
and oven safe, and $45 for the 20-pc service for four. **19** Three pieces represent a wholly ex
group of accessories from Holland's centuries-old Metawa Pewter. Clock with jeweled ele
movement $50. Chamberstick at left $18. With snuffer $29. From Schmid Brothers. **20** 5th
of the Svend Jensen Copenhagen Mother's Day Plate — Titled "Daisies for Mother" and crea
the time-honored Danish tradition. Each plate is hand-painted in classic hues of Copenhagen b
an engraved, bas-relief porcelain surface. $25. **21** Eton has a way with silverplated hostess p
3-qt Casserole with pierced gallery $25. 2-qt Queene Anne pitcher with butterfly ice guard $2
Windsor bowl $17. Backgrounded by 15" footed Windsor tray $25. All carry lifetime guara
22 No one makes as many fine accessories from wood as Cornwall. Selected pieces in a duck
make the point for this Maine producer. 23" hand-painted decoy lamp $52. Hand-carved and
painted duck $35. Bookends $17. **23** Metlox calls its Poppytrail dinnerware Wild Poppy, and
call it heavenly, as well as safe in oven and dishwasher. Destined to be one of this spring's
popular designs, the 5-pc placesetting is $20. **24** The fantastic silverlustre finish is dishw
safe and lifetime guaranteed. 8 Old Fashion $11. 6 Wine $15. 8 Roly Poly $11. 8 Monogra
Highball $11. 8 Marrakech Tumblers $12. 6 Cordial $14. Carafe, cradle and 6 wine glasses
Queen's Lustreware.

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☐ I am interested in the selections I have circled (below). Please advise by return mail the names of the retailers nearest my home where they can be found.

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insight

you may get more personal attention from the rep who probably follows several industries intensively.

- How financially sound and profitable is the brokerage firm? Ask for its most recently audited statement of financial condition. Then get an officer of your bank to evaluate it.
- As a test, ask the registered rep for a batch of his firm's periodic market letters, with titles such as *"10 Stocks We Favor,"* going back six months or more. Then, at home, check today's quoted prices on the favored stocks against the prices at the time of the recommendations, to see how they fared. If the stocks are down, there should have been a follow-up report, to sell or hold. With only a few winners and many losers, a broker candidate can be scratched from your list.
- Ask each of the three candidates for information and opinions of a given stock that you consider buying now. By comparing the answers, you will get some idea of how well-informed each broker was and what kind of research service each provides.
- Invite the broker to suggest a stock to buy. Then inquire if it's his personal choice or one his firm has researched. (Often a firm does not like certain stocks pushed by a rep, so you may give a personal-choice broker a questionable rating.)

To maintain happy (and profitable) relations with a broker, stock exchange experts advise:

Make your circumstances, objectives and instructions perfectly clear to your broker. The more he knows about you, the more helpful he can be. Confidence in him generally increases as you get to know each other better. Remember, there's inevitable risk in the stock market, so your broker is not always to blame for whatever goes wrong. And while you want his thinking, responsibility for decisions is yours. It's your money.

More help. You can avoid much of the common problems in broker-investor relations once you fully understand how the stock market functions. Don't expect the broker to give you the ABCs on stocks and bonds. Learn the fundamentals yourself.

Libraries are full of authoritative books on investing. And you can buy some in paperback. For beginners learning to invest we suggest Louis Engel's *How to Buy Stocks*, Janet Low's *Understanding the Stock Market*—and Ellen Williamson's *Wall Street Made Easy*. For the more knowledgeable, there's Gerald M. Loeb's *The Battle for Investment Survival* and George Goodman's *The Money Game*. Worthwhile periodicals: *The Wall Street Journal*, *Barron's* (weekly) and *Forbes* (semimonthly). On request, the Information Department of the New York Stock Exchange (11 Wall St., New York City 10005) will send you, free, such basic booklets as "How to Get Help When You Invest," "Now That You've Opened an Account" and "How Is the Health of Your Portfolio?"—THEODORE IRWIN

building

During 1973, the one-millionth in-ground home swimming pool was installed. A wet note on our style of life. Yet for many pool owners, the nearest neighbor with a pool isn't close by when there's a need to exchange facts on safety, pool maintenance, materials, poolhouses and so on. For anyone who feels isolated, take heart. Now there is NAPO, the National Association of Pool Owners. Write to them for more data at the Marr Bldg., 10 Kearney Rd., Needham, Mass. 02194.

Looking for a city where building costs are still low? Head for El Paso. Or make your way to Jackson, Miss. These two cities tied for low-cost honors in a report last year by *House & Home*, a professional magazine for builders and architects. Other low-cost building areas: Little Rock, Norfolk, Charlotte, Nashville, Richmond, Austin and Shreveport. Honors for the highest cost area go to Anchorage, Alas. Not far behind are New York, Newark, Philadelphia, Rochester, Cleveland, Buffalo. The survey did *not* include land costs.

(*Continued*)

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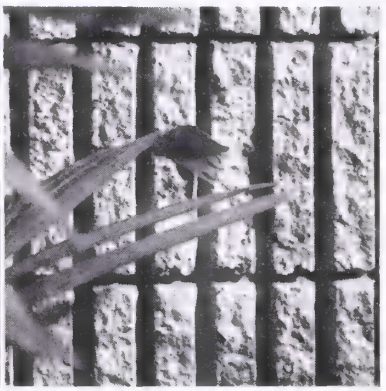
Stanley

a Mead company

insight

Gaining the look of used brick on floors is possible now without the disadvantages of crumbling old brick. The means is a ¼ inch-thick polyester and ground brick particles material molded into the shape and texture of used brick, called Bricover (*below, left*). Tests on the floor of the factory reception room indicate "practically no wear" over a two-year period, according to a company spokesman. If you can't find Bricover locally, write for information to the maker, Plastronics Inc., 586 Higgins Crowell Rd., West Yarmouth, Mass. 02673.





There's a new image for the lowly concrete block. Related for years to basement foundations and behind-the-wall bracing, block has recently come into the open with a surprising variety of new block face designs. Textures, deep and shallow indentations, brick-like configurations, curved and angled surfaces—all play a new role (*above, right*). Inaugurated to satisfy demand for interesting commercial design, designed block soon found its way into residential construction. Right now, you should find a modest array of designs where masonry building materials are sold. Designed block retains the strength of masonry, provides a pleasant decorative appearance, and according to the makers costs less in place than brick or stone. If you fail to locate any decorative block locally, write for information to National Concrete Masonry Association, 1800 N. Kent St., P.O. Box 9185, Rosslyn Station, Arlington, Va. 22209.

Good news for spiral staircase fans. Now there's a prefabricated hardwood set six feet in diameter (along with stairs four, 4½ and five feet in diameter). The maker is Stair-Pak. For data, write the company at Route 22, Union, N.J. 07083.

Tired of waiting for the electrician? Though current is "new" to you and electricity generally makes you nervous, some repairs around the house are easy enough for you to handle, such as plugs, wall switches, lamp sockets. Very clear instructions are presented in General Electric's "Handy Tips About Electricity and Wiring." For a free copy, write the company's Wiring Device Business Dep't., Providence, R.I.—JOHN H. INGERSOLL



Medical: Membership in the International Association for Medical Assistance to Travelers, founded 13 years ago by Roman Cardiologist Vincenzo Marcalongo, entitles travelers to the services of American-trained, English-speaking physicians in 400 cities in 116 countries at fixed fees—$8 for an office call, $10 for a house call, $15 for a night or holiday call . . . Membership is free and, if this seems too good to be true, IAMAT is a division of the nonprofit Foundation for the Support of International Medical Training. Its aims are the coordination of universal medical techniques by establishing standard training procedures and the ultimate building of the Pope John International Centre for the Study of the Medical Aspects of Travel . . . Voluntary contributions support the organization . . . For information, the necessary membership identification card and a booklet listing the world-wide medical centers affiliated with this program, write IAMAT, Head Office, Empire State Building, 350 Fifth Ave., New York City 10001.—MARION GOUGH ■

IN JUNE

SUMMER SAMPLER

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- For vacation living in a resort town, a Country Chic farmhouse
- Amid the traditions of the Society Hill area of Philadelphia, a condominium townhouse

SUMMER ENTERTAINING

- the *sportif* table setting
- simple, simply delicious warm-weather menus
- cooling drinks

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Decorative place mats, lamp shades and screens to fashion from paper and plastic, fabric and ribbon . . . imaginative table accessories—to make from bread dough . . . the beauty of topiary . . . all in our annual summer roundup of craft ideas

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WHAT THE COMPUTER SAYS ABOUT THE SURVIVAL OF SHADE TREES IN A POLLUTED ENVIRONMENT: NEVER-SAY-DIE SHADE TREES TO PLANT NOW

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So when we asked them to witness a demonstration of our Potscrubber Dishwasher on September 18, 1973, we knew they'd be tough.

This was their only requirement:

Show that the Potscrubber cleans dirty pots normally found in the home.

First came the pots and pans. Aluminum, ceramic, porcelain enamel on iron, glass, stainless, even an old pot of questionable origin was used. Non-stick-coated items were rejected. They were too easy.

Then came the messy part. Our home economists outdid themselves with an assortment of tough cleaning problems. We had chicken in gravy, pea soup, sticky beef stew, a thing we called "spinach disaster," angel food cake (a real tough one), and chicken cacciatore. And as if these nightmares weren't hard enough to clean, we let them "age" 3 hours to simulate your "standing time" at home. Then we washed them along with full loads of soiled dishes.

A lot of different kinds of pots and pans.

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And Good Housekeeping watched every move we made for three solid days. These are unretouched "before" and "after" photographs. Proof of what the GE Potscrubber Dishwasher can do under some of the tough conditions you might have at home.

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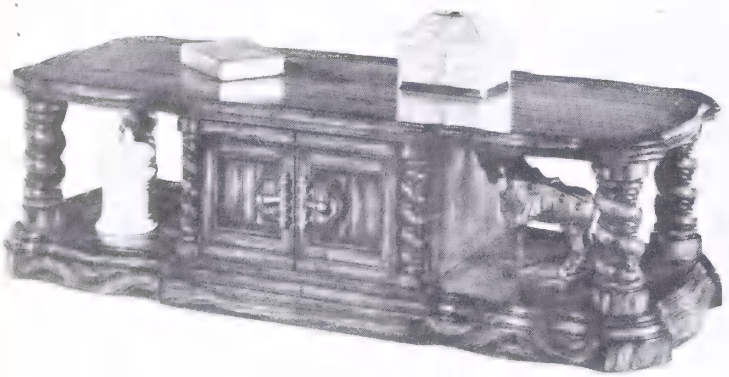
We know Good Housekeeping feels that way. That's how we earned their seal.

And we back up our performance with another dependable feature. Customer Care... Service Everywhere.™

This is our pledge that wherever you are, or go in the U.S.A., you'll find a qualified GE serviceman nearby should you ever need him.

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Forming a combo

—a parent can be of real help

By WILLIAM C. MULLIGAN □ Your teenager or sub-teen has discovered the fun of playing a musical instrument, and, inspired by his favorite rock recording group, would like to form a combo with some musically turned-on friends. Are you prepared to offer your youngster some advice and guidance or—like so many parents—are you totally in the dark when it comes to the mysterious rites of rock-and-roll musicmaking? Inspired as they may be, your children are probably also naive about the problems and pitfalls of forming such a rock music group.

For starters, the best advice is that you seek advice. A school music teacher, the band director, a parent with some professional music experience—all are valuable sources for information about the fundamentals of ensemble playing, including arranging and chord changes and improvisation. But once the youngsters have been shown the basics, they invariably want to be left alone to discover new sounds and to find their own group personality.

They have to decide, of course, what kind of group they're going to be. In the 50s and 60s, scores of kids were forming hard-rock groups; only a guitar, some drums and a keyboard instrument were necessary. Today, however, in emulation of *Blood, Sweat and Tears* and *Chicago,* they relate more to rock with a touch of jazz. Happily, this opens matters up a bit since jazz-oriented combos call for the addition of winds—trumpet, saxophone and clarinet, for example.

Schools are reflecting a present-day trend by including in their music programs larger stage bands of the type popular in the 1940s. Students who play in these bands make the easy transition to small spin-off groups of their own. Instrumentation essential to the kind of groups usually preferred today are drums, two fretted instruments (electric bass, electric or amplified acoustic guitar), one keyboard instrument with sound modulators.

The flexibility of the nature of the jazz-rock kind of combo allows for the addition of any instrument or group of instruments desirable and also gives any young musician the chance to be in a combo—even if he or she plays a tuba or an oboe. Even violins (electrically amplified) are coming into their own in jazz-rock combos. Those who play reed instruments are learning that, like their big-band predecessors, they should be able to play all instruments of the woodwind group—clarinet, saxophone and flute.

Once the group is organized, some careful thought should be given to a permanent rehearsal site. It must be a place where instruments and sound equipment can be stored, where electricity is adequate for the amplifiers and, most important of all, where there's a degree of sound deadening or isolation.

Anyone who has ever heard the amplified din of a rock group practicing knows that in order to keep leases intact and the neighbors mollified, sound-proofing measures are essential. If rehearsals are in a house or apartment, cushioning the walls and placing a lot of sound-deadening material—such as blankets and pillows—around the room can be helpful in reducing the noise. Obviously, it helps to keep amplifiers at a reasonable level.

Another concern is adequate electricity. Amplifiers and speakers draw a lot of power, and you must make sure the electrical system is up to it. If rehearsals are in the home, parents can cooperate by not running any large electrical appliances while the combo is practicing. The rock stars of tomorrow can respond by turning off amplifiers at breaks.

Every group has its leader—usually the boy or girl with the greatest degree of musicianship or motivation. The leader must keep things organized and must try to keep the group on the right track to immediate and future goals. If the group really wishes to make something of itself, it is the responsibility of the leader to impress upon his players the importance of regular practice sessions. John Lennon has said that for a group to be good, it should practice 100 hours for every hour of public performance. More realistically, three three-hour sessions per week should be called. To make rehearsal time more effective, bar admiring friends and onlookers. Also, a lot of time can be saved by using microphones that eliminate the bothersome whistling sound of electrical feedback. You can learn about these at any sound equipment shop.

The youngsters probably will begin making music by copying

(*Continued on page 145*

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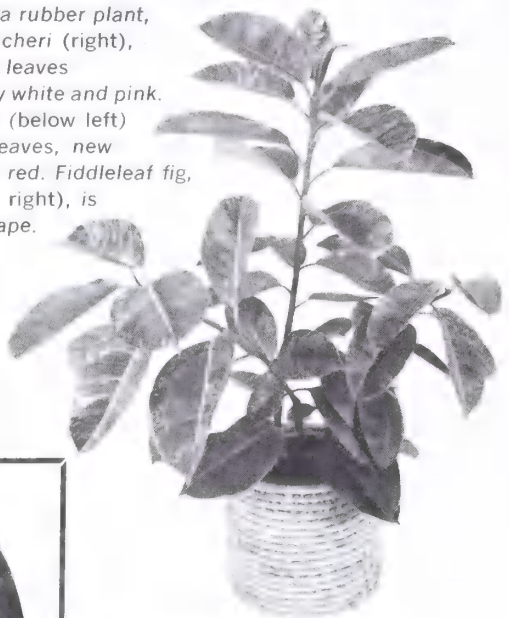
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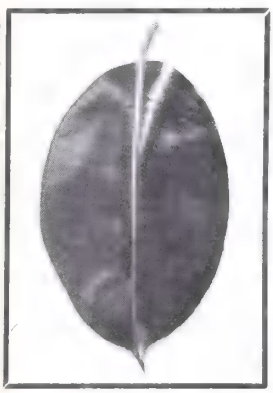
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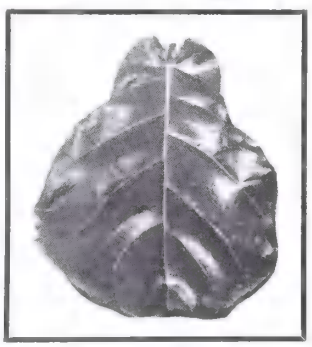
Springs Consumer Products Division

EASY TO GROW HOUSE PLANTS



The variegated India rubber plant, Ficus elastica Doescheri (right), has green-and-gray leaves marked with creamy white and pink. The Decora variety (below left) has glossy green leaves, new growth sheathed in red. Fiddleleaf fig, Ficus lyrata (below right), is named for leaf shape.





PHOTOGRAPHED AT TERRESTRIS BY FELICIANO

Fig trees are back, with Gatsby and nostalgia

House plants are strangely subject to the whims of popularity. Today's "in" plant may well be tomorrow's old shoe, but just as sure as that graceful little nothing sandal is back on fashionable feet, the plant classics return. The rubber tree and fiddleleaf fig are perfect examples. No doubt, Jay Gatsby's gardener would have grown magnificent potted fig trees, and they remained in vogue well through the 1940s. Then came those awful plastic plants (could there ever be such a thing?) and these big, bold leafy indoor trees got copied—copied so well, in fact, it was hard to tell at a glance what was real and what wasn't. So the imitations began to "grow" in all the wrong places and that was nearly the end of the real thing. But times change, in this instance for the better. Today, an artificial plant is unthinkable, and with our present love for nostalgia, the two fig trees shown have made a big comeback. ***Make no mistake,*** both *Ficus elastica* (India rubber plant) and *Ficus lyrata* (the fiddleleaf fig) are by nature lofty trees. They are not prim windowsill plants or knee-high bushes. A healthy, well-rooted cutting two feet tall at time of purchase (probably $15 or less) may well be twice your height in two years if you have high ceilings. To achieve this kind of growth success, give your fig tree bright light—enough to cast a shadow when you pass your hand between it and the light source. Two or three hours' direct sun is fine, but too much hot sun will burn spots in the leaves. Insufficient light causes spindly, weak new growth. Keep the soil evenly moist; if it dries out completely or remains soggy and standing in water, the leaves will fall off as if the plague has stricken. These plants need cozy warmth in winter, the same as you do. Give them icy water and a good chill and they'll protest by dropping leaves. Keep the foliage clean by dusting with a soft, damp cloth. If you do this once a month, it is doubtful any pest will ever attack. To shorten a ceiling pusher, air-layer the top growth. A 14-inch pot or tub is about right for a mature fig tree □ *By* ELVIN McDONALD

(Next in our series on house plants: The bizarre pencil cactus.)

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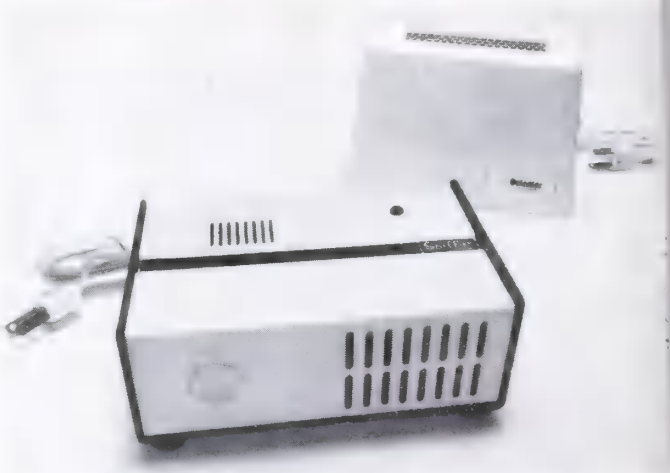
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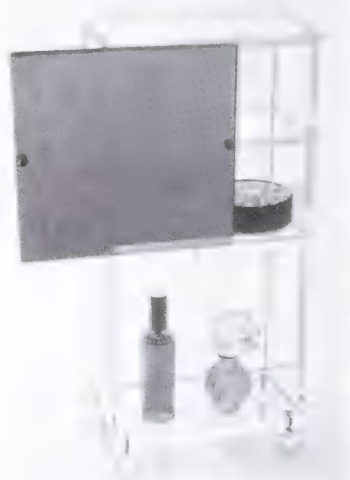
H.M. Specialties

NEW



By MARY BOWDEN
For a successful mini garden without sun: planter 12 inches wide includes a six-pack of herb pots ready to wet and grow. A LunaGlo tube supplies the energy. Unit with bracket for hanging in avocado enamel. (The African Violets shown not included.) Indoor Garden, $30. By IMS Corp.





These smoke, gas and fire detectors (*above*) give early warning. Hang tiny box on wall six inches from ceiling in bedroom, basement or garage; loud alarm sounds if there's a change in oxygen level, a 2-4% smoke build-up or temperature hits 135°. Each, $99.50 postpaid. Top: GSH Detector from Flashguard, 927 Penn Ave., Pittsburgh 15222. Bottom: in gray or white, Sniffer is at Lutron, Coppersburgh, Pa. 18036.

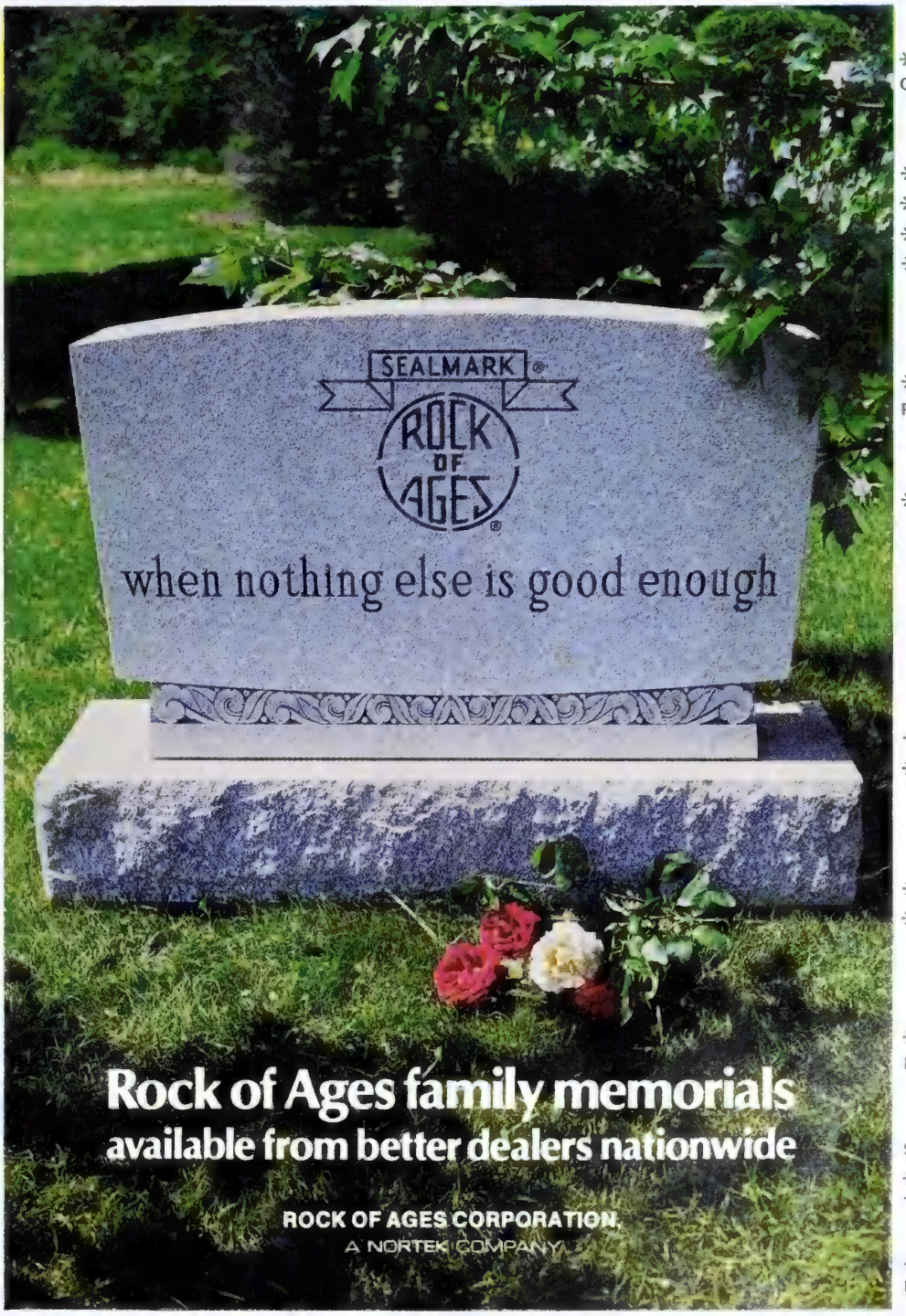


Tiny cabinet (*above*) is 15 by 7 by 4 inches deep to hold a mix of perfumes or pillboxes. In acrylic, $37.50 from George R. Bullett & Co. Bath-aids (*right*) show blossoms silk-screened on metal in pastel hues. "Calico Bouquet" wall shelf, $11.50; waste basket, $7.50; tissue dispenser, $5, and nylon tumbler, $2. By Harper J. Ransburg.

PAUL JACOBSEN

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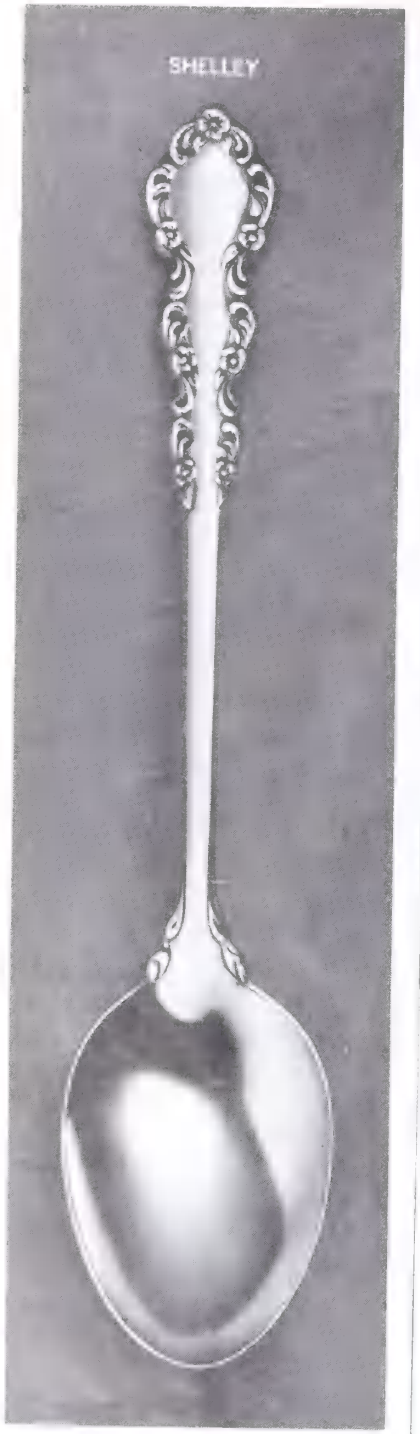
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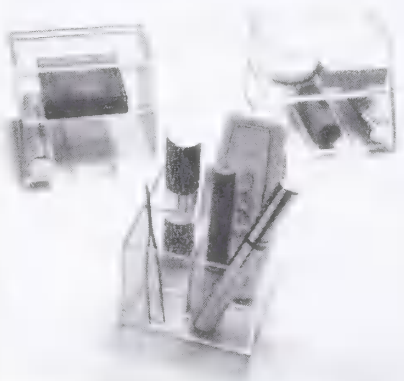
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NEW

Shopping bags (*right*), a mockery in rigid acrylic, are not really intended for holding your shopping. Largest one totes the current magazines, handy by reading light. The more eye-catching smaller sizes are quite clearly meant to hold all your mints, nuts or bonbons. "Shopping Bags" are made by Two's Company; large, $27.50; medium, $10, and mini-size, $5.





"Cosmepak" (*left*) packs make-up and beauty aids in a space 8½ by three by three inches; center bin lifts out easily. Colors vary from clear, smoke or clear red acrylic; $7.65 postpaid. From Cosmepak Inc.; mail address: 1701 Summer St., Stamford, Conn. 06905.

White radio (*right*) is a capsule design four inches in diameter and 5½ inches high; it's topped with a smoky lucite dome over "Unicorne" speaker. Volume and tone thumb-wheel controls located on side. AM radio uses two penlight batteries, has earphone plugs for private listening. By Sanyo, $16.





Unique clock (*left*) on three-inch-wide chrome ribbon circles up to height of nine inches. Handsome on a desk, the battery-powered design is made by Schildkraut-Miller. La Posh clock, each $102 postpaid. At Lucidity, 775 Madison Ave., New York City 10021.

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travel

TRAVEL

By MARION GOUGH ☐ In front of me now is a batch of frazzled notes, written last spring during a drive around southwest France, and on page one, the first entry, scribbled on the way from the Merignac airport into the city of Bordeaux, is, "This town is a sleeper."

I seem to have gotten drunk on Bordeaux before my first on-the-scene sample of the wine of the same name. And up until then, if I ever thought of the place at all, I pictured it as a sort of French Hoboken, a commercial nondescript of mean streets and docks. But immediately I glimpsed the stone mansions along the Boulevard Albert I, I was back in my fifth-grade French book, that archaic primer illuminated with little girls who wore low-slung sashes and rolled hoops in front of the parks of precisely the same grand, substantial houses and whose papas were undoubtedly wealthy Bordelais. This will always be my idea of a French house, and I love it, stone gates, canna lilies and all—except that in the real Bordeaux they were calla lilies. So much for first impressions.

Bordeaux is not really all 19th-century bourgeois. It's a place where history has been stirred up even before the days of the Romans, who called it Burdigala and are said to have discovered what dandy drinking the grapes of the region produced and that's how its famous claret and sauternes were born. And my friend, Eleanor of Aquitaine, was born here, too, for this is old Aquitania and it pleases me to believe, true or not, that I have walked through the same door that she did in 1137 when she married Louis of France in the Gothic cathedral of St. André.

There's plenty more Gothic and medievalism here—the church of St. Seurin, the basilica of St. Michel and the St. Michel tower, the top of which gives you a fine view of the crescent harbor on the Garonne River, the basement of which gives you a fine view of a bunch of Bordelais mummies, if the macabre is your thing.

But basically the architectural impact of Bordeaux is of the elegant 18th-century, ruffles-and-flourishes variety, most of which has been sandblasted and polished up. Not so polished up, the long uniform ribbon of old wine merchants' houses that line the quays. You have to look twice to see the loveliness of their balconied facades above the raffish army and navy stores and sailors' bars that occupy the street level. However, it's a good neighborhood if you're shopping for an honest-to-goodness French *matelot's* blue-and-white striped T-shirt.

The real magnificence of the Louis' is seen in the Place de la Bourse, a great fountained square framed in imposing government palaces, and in the very heart of town, the Place de la Comédie, which is bordered on one side by the colonnaded Grand Théâtre, built in 1780, garnished by nymphs and goddesses, renowned for its great staircase and acoustics—an odd ambience for *Oklahoma!*, which was playing when I was there. Sit across the square in the sidewalk café of the Grande Hôtel de Bordeaux, which has its own air of Belle Époque, and the theater itself looks somewhat like a stage set.

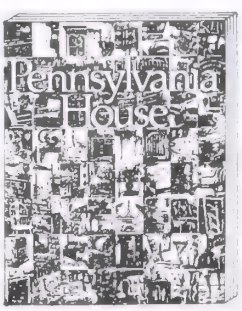
Here, *jus de citron* in hand, you can watch the passing show of the Bordelais on promenade, which may be taking them all to the vast, bemonumented Esplanade de Quincones, where the rebellious, local Girondists of the French Revolution are memorialized, or to the green public gardens or to Rue Ste Catherine, the main shopping street. And this takes me to the subject of roses, which were everywhere in May, the garden supply stores doing a land office business in rose trees, ready to plant, as commonplace as tomato plants are at home.

Then more roses, miles of them, on the road north through the vineyards of the Médoc in this region of great wines. Wine and roses, two romantic symbiotics, are indeed symbiotic here, for roses edge the grapefields everywhere, whether for poetry or practicality I don't know, but I suspect a bit of the poet in every wine guzzler, so why shouldn't the wine-growers be poets, too? This is limestone country, the kind of land where grape vines (and horses) flourish. Obviously, roses do too.

There are something like 3,000 wine-producing châteaux within easy driving distance of Bordeaux, many of them visitable. At the Bordeaux Wine Council, Maison du Vin, 1 Cours du 30-Juillet, you can find out which and when, and whether you're an oenophile or not, the whole wine-making mystique is quite a fascination, (*Continued*)

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We invite you to see this exciting decorator setting at the stores listed on the facing page.

Pennsylvania House GENERAL INTERIORS

Travel

Continued

complicated and unconscionably detailed, long-term skill that seeing it in operation—and tasting the product comparatively—makes you realize that wine, even any old wine, is miraculous at any price.

My own scribbles on how the Cabernet grapes, the Merlot and Le Petit Verdot are put together to make the great red clarets of the Médoc are as murky as the first mash (disappointing to know this is not done with the feet), but I did note that one vine produces one glass of wine—an impressive fact to think over next time you have the urge to polish off a bottle of Lafite Rothschild.

I was privileged to do just that, accompanied by the *foie gras* of the region and some beautiful spring lamb, during a visit to the Château Lafite Rothschild, the three-centuries-old estate near Pouillac where the prestigious wine is made. The Baron Elie and the Baroness Lillian are the current proprietors and in the old tradition of the great vintners, a carry-over from the days when travel to the vineyards was arduous, the hospitality of the château is offered to important customers (no customer I, just lucky), although anyone may arrange to visit the impressive winery and its labyrinth of caves.

The turreted château itself flanked by two noble magnolia trees and a venerable cypress, surveys an almost unending vista of vineyard. Inside, it is a romantic delight, in the style of the Second Empire, a tribute to the founders of that remarkable dynasty. Walls of the red damask drawing room and the green library are hung with family portraits—the Rothschildren, as they've been referred to—and despite the grandeur of their museum-piece furnishings, these are cozy rooms—and evidence of the Baroness' skill as an interior decorator.

The PLM hotels of France are among the Rothschild interests and the Baroness is actively concerned with their furnishing. (The charming restaurant à la Toulouse Lautrec in the Paris PLM St-Jacques is some of he work, as is the upcoming PL motel in Blanquefort, near Bo deaux.) The house itself is his tory, having entertained man a high and mighty personage and during World War II was oc cupied by Nazi officers wh wiped their boots with its sil draperies and turned the bat into a communal shower room which the Baron has chosen t keep just as they left it.

The vineyards of Château Mouton-Rothschild abut Lafite and here the Baron Philippe and the Baroness Pauline have established the Musée Vinicole, a treasure house of art and precious objects documenting the human concern with wine-making and wine-drinking over the millennia. Feast your eyes on 2400 B.C. Egyptian alabaster, an 8th-century B.C. gold goblet, Greek, Roman, Persian, Chinese, Tibetan, Venetian artifacts in every material, medieval tapestries and modern sculpture. This, I guess, is what the vintners buy, more precious than the stuff they sell. It's a gem of an experience, made even more memorable by the white doves that flutter around the gardens. These art-conscious Rothschilds mark their bottles with labels designed by the likes of Cocteau, Dali, Henry Moore, Marie Laurencin. (To add dimension to your visit to Rothschild country, read Virginia Cowles' story of this remarkable clan, *The Rothschilds: Family of Fortune.*)

Château Margaux, that aristocratic ruby red, needs no stars from me, but star a visit to its *caves*, its 80 acres of vines and 10 miles of tree-bowered *allées*, if only to see the château itself—a handsome, French Palladian mansion, built in 1802, its entrance steps flanked by Napoleonic sphinxes. It is the domain of Pierre Ginestet and his family—his son Bernard in charge of vineyard operations. Count yourself lucky if, by chance, you should meet these beautiful people.

Dining with them, I lost the neophyte's feeling that there's something occult and awesome about drinking a great wine. It was a gathering *en famille*, sampling and comparing some notable Margaux vintages—1953, 1961 and, miracle of miracles, one of six remaining bottles of 1899. I opted for '61.

This memorable dinner was a revelation on another score—the makers of one of the greatest wines in the world speak about wine simply and straight-forwardly with none of the hi-falutin jargon of self-conscious "connoisseurs." Such an easygoing, comfortable evening. It occurs to me that I felt

(*Text continued on page 138*)



It's home improvement time

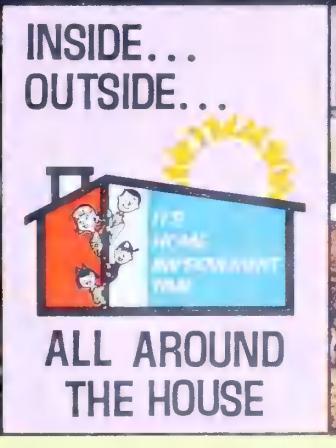
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MAY IS HOME IMPROVEMENT MONTH









e next 40 pages are filled with home improvement product and decorating suggestions that will give you more living pleasure in your home.

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This house was painted dark gray. We stained it light gold.



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REMODELING THE RUN-DOWN BATH

Change is the spice of life. Renewing a bath can be a revitalizing experience. And that feeling n't limited just to updating an antique or malfunctioning bath. We can gain the same reaction from revising a worn 1950 bath. Beginning on this page is a study of many facets of bath remodeling: lighting, adding a bidet, ceramic tile news, good design and the best of new bath products.

A fresh green-and-white theme, coordinated ughout the bath space, replaced the weary look (immediately below) inherited by the present ers of this 1799 house. Also added: new fixtures, tter storage and lighting, more efficient heating.







PHOTOGRAPHS, FELICIANO; FOR DETAILS, SEE PRODUCT INFORMATION

FROM A FEW CLEAR CHANGES, A FRESH NEW SPIRIT

By JOHN H. INGERSOLL □ If it hadn't been for a leaking pipe and a water-stained living room ceiling, this handsome changeover might have been postponed another 12 months.

"We wanted to redo the baths when we moved in three years ago," explains the owner, "but with the expenses of moving and the new mortgage, we told ourselves we'd make do 'for a while'. I couldn't be more pleased that the broken pipe precipitated our bath remodeling."

Built in 1799, the Connecticut house had probably been through several bath remodelings before the current owners bought it. "We were so sick of the maroon tub and toilet installed by the last owner. I can't imagine that that color was ever 'in'. And our tile design: pink hearts on a white background—it was unbelieveable!

"The children's bath was worse. The shower was an old-fashioned metal stall and at the sink there were two faucets and two spouts.

"We're pleased about the new baths in another way. While the remodeling was hardly cheap—nothing is today—we managed it without breaking our budget. Probably could have done so initially, but we were reluctant to start asking about remodeling prices."

Costs were held down for another reason. While much of the old piping had to be replaced, the new plan needed only one new piping run—to a second basin. By not changing the remaining fixture locations, much costly behind-the-walls work was eliminated.

New white fixtures throughout both baths are from Universal-Rundle. They sparkle with Moen's crystal-and-chrome faucets and are a strength in setting off the basic spring green of the master bath (*above and left*) and the soft blues in the children's bath (*page 50*). White "Redi-Set" ceramic mosaic floor tile and pre-grouted wall tile are both from American Olean Tile Co. Fashionable lighting fixtures over the vanities are from Progress Lighting. Color and material choices were made with the assistance of House Beautiful Furnishings Editor Kathleen Mahoney. (*Continued on page 50*)

June loves to cook. Fred loves to eat.

That's why the MacMurrays replaced the old gas range with these Roper gas built-in



The MacMurray kitchen is a busy place—cookin big dinner parties for fa and friends. So now Jun two 30 inch Roper count top gas ranges to cook o Each has a Tem-trol burn that makes every pot au matic . . . and the precise temperature settings, th instant on-and-off respo you get only with gas.

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Remember the MacMurray's great Rope gas cooking when it's tim to replace your old gas range. There's a Roper fo everyone. Free-standing, built-in, single, and doub oven models. See them a your dealer. Or write Rop Sales Corp., 1905 West Court Street, Kankakee, Illinois 60901.

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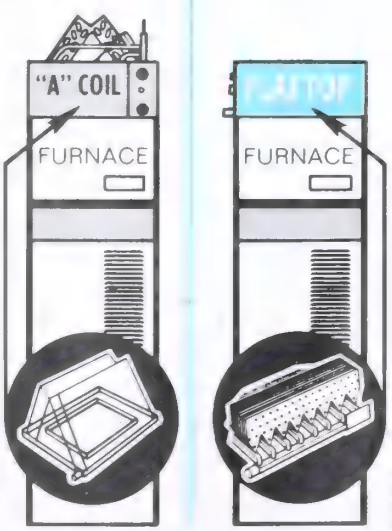
Typical "A" coils require a drain pan (see picture) to catch the humidity (condensate) the coil removes from your home's air. But, these pans may also serve to distort airflow which may mean more blower speed, more power, more noise. If not properly installed, these pans may quickly become an environment for algae, growths and odors.

York's FlatTop ends these problems with a new, patented system of saw-tooth fins and narrow, sloped drain troughs. This means complete drainage, minimum air blockage, quiet comfort. And, it may even extend furnace life and help save heating fuel. See your York dealer or write for free brochure for all the facts.

COMPARE FOR YOURSELF

Typical "A" cooling coil. Note greater height and large drain pan.

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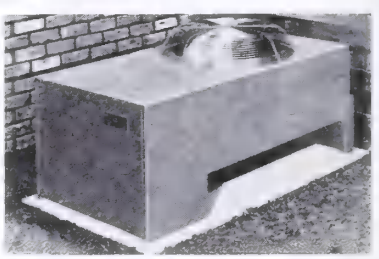


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Miss Sharon Kay Ritchie,
Director
Certain-teed Home Institute
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Valley Forge, Pa. 19481

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Remodeled bath

Continued from page 45



The children's bath (left) *was depressing under the best of circumstances. Now* (below), *it is delightfully brightened by wallpaper filled with whimsical tree-climbing frogs. A striped fiber shade matches the soft blue tones of the paper and new shower curtain, which hangs before a Universal-Rundle tub-and-shower combination that replaced an aging metal shower stall. A trim white vanity containing much-needed storage space is a big improvement over the old basin. Above the vanity is a bamboo-surrounded mirror in sun yellow. The daughter, 13, and son, 9, find the new bath "cool." Their parents find that cleanliness no longer requires as much preaching as in the immediate past.*



Now there is an incentive for the young to stay clean

A free-standing counter (right) *located on the master bath wall opposite the window was replaced with a lavatory/vanity, a twin of the one pictured on page 45. Basin in the counter is the only fixture installed where there was no fixture before. The installation makes good sense. This is now "his" counter; its twin is "her" counter. Aluminum framing around shower doors shown at right had long since pitted and needed replacement. The owners opted for a green curtain to match the attractive green floral in the wallpaper. Wallpaper in this and the children's bath is from Brunschwig & Fils. The towels and carpeting are by Fieldcrest. The owners now feel that the greatest asset in their vintage house is the pair of new baths—a bonus to the resale value, should they ever decide to move.*





To ease the morning rush, a vanity that's all 'his'



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just a new Congoleum Cushioned Shinyl Vin
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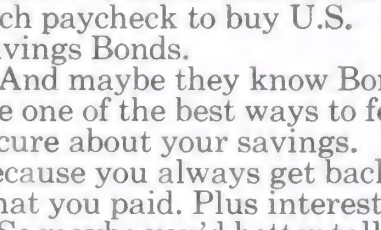
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Illuminating ideas

—good lighting makes a big differ

A designer we know rates lighting in American baths as either really bad, bad or not so bad. Only half facetiously, she explained that "really bad" means one 60-watt bulb in the ceiling; "bad" describes a bath with one 60-watter over the mirror, and "not so bad" is two 60-watt bulbs, one with a pull chain.



DAVID HIRSCH

You would see yourself perfectly in this mirror, with incandescent lights on both sides of it and a ceiling downlight above. Glamorous and bright, the bath by Interior Designer Malcolm Eisenberg is in a remodeled Philadelphia townhouse.

Her exaggeration bears some truth. Ordinarily, bath lighting takes last place in remodeling plans. And yet, neither the buyer nor the remodeling contractor is necessarily to blame. ***Consider that*** when we look at a bath (or any other interior space), we seldom see the lighting. What we see are the *results* of the lighting. And anyone who has not experienced the marvelously comfortable results of superior lighting will have difficulty recognizing a poor light installation, and even more trouble choosing the best light for a bath to be redone.

Many months after the bath has been finished, the dawn of awareness should begin to break for the owners. A man will gradually grow annoyed that he can't see clearly below his chin when he shaves. A woman will become more and more nettled at having to put on make-up in the half-light that falls everywhere except de under the ceiling fixture those who enjoy reading bath may eventually get at having to squint.

Two questions need answered: (1) How wil know good lighting so yo tell the contractor what stall? (2) What means are able for adding fixtures i pensively to an existing bat

You may wonder why have to tell a contractor to install. You might not. many remodeling contract plumbers and builders, as as many architects and inte designers are not sufficie schooled in the art of g lighting. So, rather than dep on tradesmen or designers, more likely you'll have to them what you want and n

Area by area, the most portant lighting in the bath

Lavatory and mirror light Most of the hours spent in bath are spent before the l tory—washing hands and f or hair, shaving, making combing out hair and so on so on. The important goa this area is to eliminate sh ows. Shadows under a ma chin increase his chance of m ing whiskers and/or cut his skin. Shadows (*Continu*



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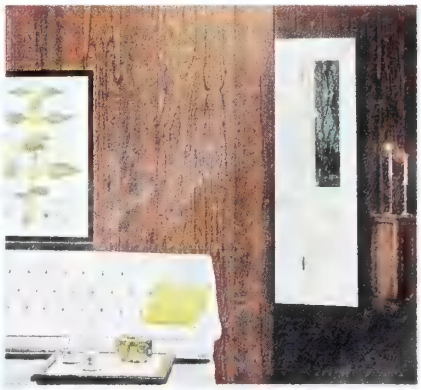
And the beauty of it, you can work these wonders yourself. Accenting here. Highlighting there. Or creating a whole new theme. The possibilities are as great as your imagination, as exciting as your instincts.

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under a woman's eyes or her cheeks mask the skin, and limit her ability to apply even makeup. It's bad enough to rise in the morning and face yourself in the mirror, but to see deep shadow lines when you do is really quite depressing.

The solution: (1) Install light above the mirror. This can be directly over the mirror and might be a built-in ceiling fixture or a light in a soffit that extends out from and along the full length of the mirror. (2) Install on either side of the mirror. Sidelights could be vertically mounted fluorescents behind diffusing plastic or glass, or several low-watt incandescent bulbs (as in theater dressing rooms) or decorative fixtures.

Nearly all lighting experts agree that incandescent bulbs provide the best, most agreeable and flattering illumination possible in a bath.

We're told we have an energy crisis and for that reason, fluorescent tubes become more attractive. Fluorescents produce more light at less wattage than incandescents, but some fluorescent tubes shed an objectionable light in the bath.

The most pleasing light is delivered by what is generically called "deluxe warm white" tubes. Somewhat further down the scale are "deluxe cool white" and "warm white." And trailing by far is the "cool white" tube, which tends to drain the appearance of natural color from the heartiest person's face.

A new generation of fluorescent tubes delivers light that closely resembles sunlight. While these have their place, the bathroom is not the right place, according to its makers. "Too cool," they say.

General lighting: Light should fall into the room from overhead. This serves as a safety light, turned on with the first switch inside the bathroom door, and as ambient light to prevent fixtures elsewhere from appearing too bright or glaring. Often, this light is combined with a vent fan and/or an infra-red heat lamp. However, it could just as easily be a decorative incandescent fixture or a functional plastic pan with fluorescent tubes placed above it.

Reading lights: For those who use the bath as a library, a reading light prevents eyestr... Either built-in or ceiling-li... downlights fitted with a 50 a... incandescent bulb are fine f... the purpose. One fixture ca... located directly above the ... third of the toilet seat, an... above the rear third of the ...

Shower light: This is b... needed in shower enclos... with opaque doors and is a g... idea in any case. Even sh... curtains block some room li...

Dark colors and spec... wallpapers are currently ch... the bath. Both produce an e... dimension to the problems ... bath lighting. Dark tones d... up light, in contrast to whit... light colors that reflect and ... fuse light throughout the sp... To overcome the dark wall p... lem, more light is needed—... too much light could prod... glare. What's required is a c... ful balance between general ... task lighting as the light l... of both is increased.

Shiny, glossy, metallic-l... papers sparkle with verve ... drama but are a headache ... lighting designers and co... well give you a headache if ... illumination level were a ... or so too bright. Once again... careful lighting balance is cal... for. But the best solution is ... avoid such wall decoration.

In response to our seco... question, the best way to ... model with light and still ke... costs down is to use existi... wiring wherever possible.

For example, a typical ba... room has a single fixture o... the mirror. In most cases, si... lights can be added witho... changing the wiring. There a... many surface-mounted fixtur... available, all of which could ... wired into the existing fixtu... The use of swag lights alon... side the mirror is another sol... tion—one in which the obvio... wiring from the fixture is inte... twined as subtly as possib... with a decorative chain.

Replacing an inadequate ove... head fixture with one that she... enough general lighting is al... a simple step for the electricia...

Adding downlights for rea... ing or a ceiling light in th... shower is not an easy job, sinc... it almost always calls for r... wiring. But if the bath is unde... going major renovation anywa... you might find it worthwhile t... have these lights installed.

One necessary step for th... electrician any time new fixture... are added is a check to dete... mine that the new units will n... overload the existing circuit. I... addition, eliminate any thought... of track lighting in a bath. Track... are great in other rooms bu... outlawed in the bath, accordin... to the National Electrical Code...

Finally, about switches: Hav... one installed for each fixture.

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CERAMIC TILE.
EVEN A LITTLE CAN DO A LOT.

Mention ceramic tile and most ple picture it used with a kind of lavish, e-is-no-object abandon.

On temple walls, in palace halls, ngling the courtyards of the Cote zur, glinting from the domed towers torybook shiekdoms.

Or, less romantically, as the walls l floor of the traditional bathroom.

But one of the great decorating ues of ceramic, as demonstrated by examples on this page, is that you 't have to spend a fortune to make r home look like you spent one on it. d even modestly, ceramic tile is not y spectacular in itself, but provides a chless contrasting medium for other orating materials.



Woods become woodier, grainier.

Whites and colors resonate more illiantly against each other.

Metals glow more lustrously.

And fabrics go deeper and softer pattern, sharper at the edges, and more xtury in texture.

So you can use ceramic tile either make your home over, or to make the ost of what you already have.

Use patterned tile to frame doors nd windows, for example.





Glazed tiles as baseboard and ceiling molding can turn a blank wall into gallery-space for paintings and sculpture.

Tiling the top of a waist-high kitchen cabinet turns dull, wasted space into a work-island that's practical as well as beautiful.

Used as an inlay, a mosaic pattern of textured ceramic at the center of a plank or parquet floor seems to double the size of the room.

And as overall flooring, there's nothing like ceramic tile to turn a foyer, a center hall or vestibule into a grand entrance.

Yet, the expense is surprisingly nominal.

The designer tile we used to transform the fireplace above into a showplace, for instance, cost under $150.

And regular ceramic tile averages $1.75 to $3.00 per square foot.

Ceramic tile dealers and contractors are listed in your Yellow Pages.

And if you send us 25¢ we'll send back a full-color picturebook of ceramic tile ideas for every room in your home.

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Personal signatur

—the design potential of ceramic

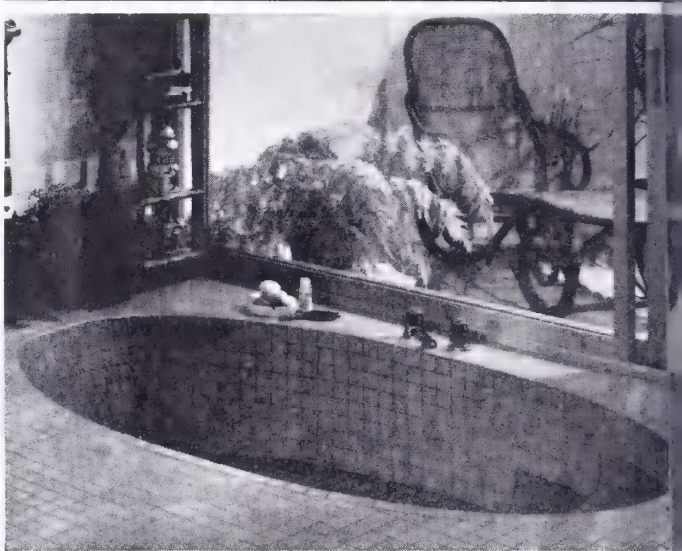
Are you the inheritor of a home whose previous occupants believed rose and lilac to be a smart color combination for bathroom tile? Or did they leave you bath walls of old-fashioned, age-yellowed white tile? Take heart. As long as that old tile is sound, your contractor can apply new, bright, truly smart ceramic tile directly over the old surface in that bathroom.

That's one fact we discovered in talking to technicians at the Princeton, N.J., research headquarters of the Tile Council of America. Some other ideas:

If you or your mate should be too tall to fit comfortably into the average American bathtub, you can have a custom-made tub of mosaic tile. Mosaic tile can be shaped to nearly any form and so is often used to build custom tubs. However, many a tub has been fashioned from standard 4½-inch-square ceramic tiles. The good news: Either can be done for about the same cost as putting in a luxury cast-iron tub. Even if you aren't too tall, no reason why you can't have a tub built to your personal specifications.

When a bath is remodeled, a prebuilt fiberglass shower stall often can't be installed without tearing out the bathroom door to move in the stall. At about that point, it's well to remember that a shower enclosure of ceramic tile seldom costs more than a fiberglass unit—in fact, it usually costs the same and occasionally is less costly.

Ceramic tile costs—for the product itself—are high. True or false? The answer is fa least as it applies to 9 American-made ceramic t The standard glazed 4½ square ceramic tiles fall range of 65 to 75 c square foot. That's equivalent to medium to quality resilient flooring less than some popular b



Using ceramic tile as the molding element, a contractor can fas a tub to your liking—here, steps lead down to a sunlit splash or a long, languorous soak. Faucets and spigot, too, may be positioned precisely where they are most convenient for yo

of laminated-plastic cou tops. (Of course, if you're termined to spend money, t is always pure jade tile—n lation to ceramic—at app mately $140 for each si six-inch unit.)

Ceramic mosaics, the fam one-inch squares, cost arc $1 per square foot. They available from some r sources for as little as 65 t cents a square foot.

Quarry tiles, those very h matte-finished tiles in beau earth colors, are priced at cents to $1.25 a square f or, at the maximum, $11.2 square yard, about what would pay for low to moder quality carpeting.

Professional installation ceramic tile is more expen than the cost of installing m other materials. However, v newer and easier installat methods now being used, t cost has come down.

To explain, in the past, ment was the only setting terial for tile. Today, adhesi —referred to in the trade thin-set material, as opposed thick-bed material, which re to Portland cement—speed the job. And since time is m ey where labor is (*Continu*

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concerned, applications using adhesives bring down the price.

Additional research by the council and its member companies has brought about the development of pre-grouted sheets of tile. In one five-minute demonstration of tile-setting using pre-grouted sheets, the entire tub surround was completed. Of course, all preparatory work had been finished before the demonstration began. In your bath, the job would probably be completed in less than one hour. Again, less time on the job means less total cost.

In the past, installing ceramic tile was one job most home handymen avoided. Setting tile in cement, or "mud" as the contractors call it, required an experienced hand. But with advances such as those described above, it's not only *possible* for amateurs to install the tile by themselves, they're doing it. On the horizon are American-made ceramic tiles with self-adhesive backs, which will simplify the job even more. One English firm has already developed such tile, noted in the news of new products beginning on page 62.

Also gone are the days when the only tile you could buy was square, smooth-surfaced and available only in half a dozen or so mild colors, besides white.

Color in ceramic tiles now is brighter, snappier and, where mixtures are used in textured tile, better mixed. Among the choices are brilliant poster primaries. Even the traditionally terra-cotta-hued quarry tiles range in color now from walnut and amber to olive and white.

There are slim rectangles, large and small hexagonals, Moorish shapes. Three-dimensional surfaces are seen more often now—in patterns of arcs, circles, diamonds and squares, herringbone and cane, as well as lavish leaf and florals.

Texture, too, is improving at a heady clip to include the informal look of hand-crafted tiles, similar to those preserved from the ancient Mayan and Aztec civilizations.

Some tile patterns are penumbras—shadowy illuminations of what looks like incised design in low relief. Other hearty textures, in a range of organic colorings, seem chipped out of some megalithic rock pile. Flashed bark, pebbles and shells, flowers and leaves, butterflies and fish float across the tile scene, allowing you the chance to make a personal signature on your new bath walls.

Before that new bathroom wall or floor is applied, some thought must be given to the existing surface. The finished job is only as durable as the surface it covers.

For walls and floors not in direct contact with water, adhesives can be used and new ceramic tiles can be applied over sound old tiles, as mentioned above, as well as over gypsum board, fiber glass, wood paneling, brick, masonry, concrete, plywood or vinyl flooring materials—*but not wallpaper.* There is no successful application of ceramic tile over wallpaper. The new wall may hold for a while, but there is a splendid chance of seeing the entire wall collapse at some point—perhaps coming down in one magnificent sheet.

Before new tile is installed, the existing wall or floor, of whatever material, must be sound, level and free of dirt, loose or peeling paint, oil or other coatings. Loose plaster ought to come out and all holes should be refilled with new plaster or spackle. Wall paneling is often installed with a minimum of fasteners to preserve an unblemished surface. Before applying tile, panels should be nailed securely to the original wall. If the floor or wall is in such bad shape that patching would be too laborious, think about applying a new surface over the old one before finally installing the tile. In the long run, that probably would be much easier.

The wet areas, such as the surround for a tub or the walls and floor in a shower stall, pose some special problems. Water will never penetrate the tiles but it will eventually seep through the grout and reach the surface behind the tile. If the backing is affected by moisture, the bond between adhesive and surface will begin to fail, eventually freeing the tile. The grout will also begin to fail, opening up some small cracks that will allow in even more moisture.

Surprisingly, neither marine-grade plywood nor cement-asbestos board is suitable for wet areas. While these materials aren't damaged by moisture, they do swell—and that swelling disturbs the tile bond. Conventional wall board or plaster fail in the presence of moisture. All such surfaces must be covered with a durable material. Vinyl-faced gypsum board is suitable, and, of course, previously tiled surfaces, properly prepared, are ideal.

Except for the ceiling, there is no surface in your bath that cannot be brightened by a new application of ceramic tile.



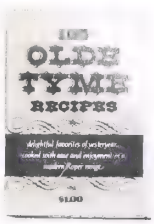
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House Beautiful—May '74

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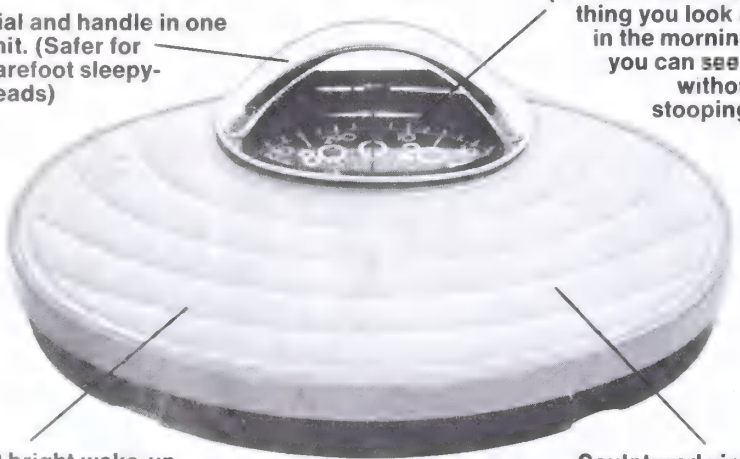
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There's good news

—in new products for the bath

Brightening your bath can scarcely be accomplished without bright new products. Fortunately, you've come to the right place at the right time—for there's a larger and more inviting selection of new products than manufacturers have introduced in many a year. Read on, and make your new bath plans.

Bath vanities: Including Formco's newest version shown below, a profusion of vanities was introduced for 1974. Styles are almost universally traditional among these prebuilt units. Finishes are predominantly natural wood or white. For those who want a more contemporary appearance, custom cabinets are the most direct answer.

American-Standard's news is in its "International Collection"—fixtures with a decided foreign flair, described further belo And while you're planning, sen $1 for the company's new pa of aids, called "So You Planning a Bathroom . . " You'll get a 32-page color boo let, bath fixture cutouts, p room-layout grid and a 12-pa compilation of bath-planni facts. Not a bad bargain at a considering the fact that te text, sketches and photograph are very helpful. Write to t company at P.O. Box 200 New Brunswick, N.J. 08903.

Plumbing is what it's all abo At least that's what makes yo bath work. Ever grow curio about the maze of pipes a valves and joints behind yo walls? Now you can see it in clever new booklet called "T Water Works" from Delta Fauc Co. The booklet is (*Continue*



That extra storage space always needed in a bath is bountiful in the handsome "Formco" vanity (left). *Mirror and wall cabinets are part of this new additio called "Classic Manor." Available in white or "Heritage Cherry," cabinet are made in sizes to fit everything from tiny powde room to the master bath. Oriental influence swayed American-Standard designe when they developed these "Shibui Yellow" fixtures* (below). *Sold only as a set it's one of several new groups and it includes the award-winning "Ellisse" basin, recessed shower, an "Elongated Cadet" toilet.*



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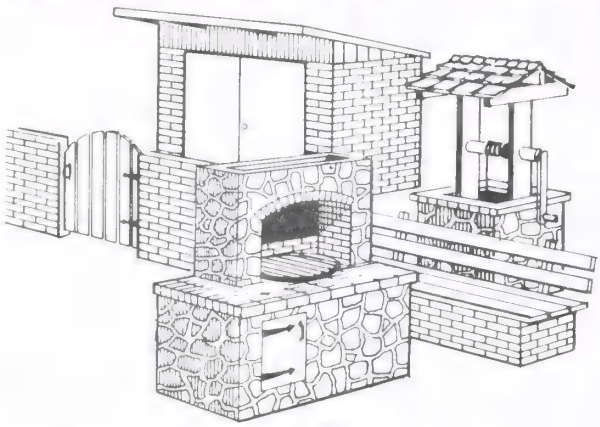
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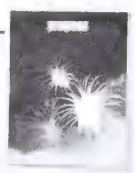
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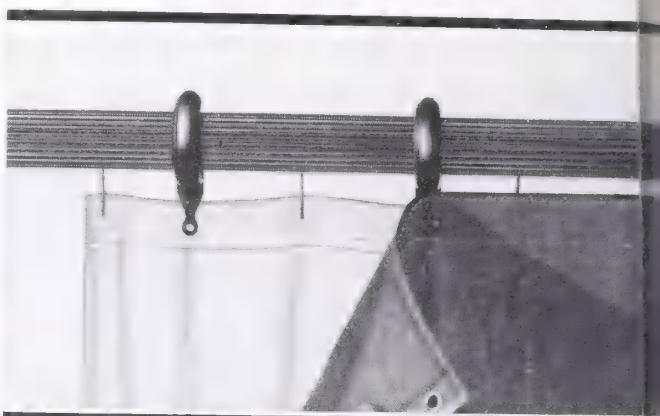


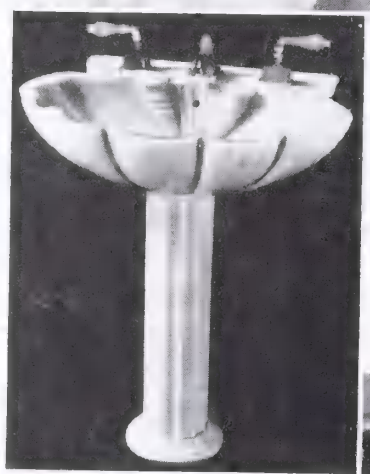
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Bath products

Continued





One shower rod, with a clever engineering, holds liner and fabric shower c The secret: two tracks. D rative rings in front hold grommeted or pinch-plea curtains. Fluted rod in ar white or brass. All by Ki New from Sherle Wagner shell-shaped basin (left) a fluted pedestal, which are carved from solid onyx. F are 24-karat gold-plated.



All one needs to install the first-self-adhesive ceramic wall tile is shown at right. This is from England; the name is "Cristal." Clockwise from the top: grout to be mixed with water; tool used to score the tile, scoring guide; a tile cut by this simple method; paper cover partially stripped away from a tile's adhesive back; a typical pattern available in "Cristal."

informative, amusing and free. For your copy, write the company at Dept. WW, P.O. Box 31, Greensburg, Ind. 47240.

Elegance is a Sherle Wagner trademark, and the lavatory pictured above is typical of the splendid array of bath fixtures and accessories produced by this firm. Not shown, but most definitely worth mentioning is a Sherle Wagner lavatory in a far more contemporary mood that combines age-old materials—onyx and marble—with highly polished mirrored stainless steel. Marble is molded in circular fashion around the washbasin, featuring Brancusi-style sculptured hardware on curved legs of stainless steel.

Metric is here! The already attractive Borg bath scale is now available with a scale marked up to 300 pounds or 135 kilograms, so you'll be ready for the big switchover.

Quarry tile for bath floors? Absolutely. Not only is it impervious to moisture, but its na earth tones are quite fas able today. New for 1974 American Olean Tile Co. eight-inch-square quarry the largest yet produced by maker, and a handsome for decorating the big Even better for the remod bath is the company's Rec system, employing pre-gro tiles that are installed in sh rather than individually.

Accessories—those marve movable or attachable orga ers for your new bath have liferated this year. For exam an impressive new collec fashioned from acrylic called the "Affordables" ready from Martin S. Garr in New York. One of the r outstanding: a shower ca that has non-spill rail-guar shelves for lotions, potions shampoos, a fenced soap d washcloth bar and bath br hook. Rubbermaid has a si wall-hung cabinet (Continu


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Bath products

Continued

Pulsating showers are the latest on the relaxation scene. These are said to fall into the same delightful category as whirlpool baths and saunas—all designed to relieve aching muscles and chase bone-weary fatigue. Two have come to our attention. One is the "Shower Massage," produced by the Water Pic people. The address for information: Teledyne Aquatec, 1730 East Prospect St., Ft. Collins, Colo. 80521. The other is called "Rotary Massage" and is produced by Rain Jet Corp., 301 Flower St., Burbank, Calif. 91503. Prices for the units fall in the neighborhood of $25.

Three-way mirrors on bath cabinets are offered more often today, and that's good news, since they certainly make grooming easier. NuTone's latest version (*above*) is designed for the small bath. Two new single-door cabinets were also introduced by NuTone—one fashioned in an early American style; one influenced by Arabian designs. All the latest items are shown in color in its 164-page 1974 catalog, available for $1. Write NuTone, P.O. Box 9050, Cincinnati 45209.

Soft water has always been desirable in the bath. Where hard water deposits a film on fixtures, soft water washes soap and dirt away. You can wash with much less soap in soft wa shampoos are pure lux there's something new water softeners. Culliga oped and is now offerin





Small "Tri-Vista" mirrored cabinet (above) by NuTone provides maximum glass and storage space for small areas. Framing is available in wood-tone with gold or in gold with white. Lavatory at right is the new "Rondelle" by Kohler. Self-rimmed china basin in oval shape is 21 by 19 inches.

ditioner that not only s water but eliminates obj able tastes and odors. means clean, clear water tap for drinking and br teeth, and no disagreeabl from the force and sprea shower. Called "Filter-Soft unit outwardly resembles ard Culligan automatic tener but has a special con tion of softening and fil resin plus activated charc

A fresh yellow color "Sunflower" is a part o year's presentation from er. This rich sunny sha offered as an accent, means it is available in a lavatories but the newest shown above, and can al selected for the company's "Steeping Bath" (*page 70*) ler also reports that its " Champagne," a glowing pink, and "Black Black," a ish glistening true black, a coming very popular. This well indicate the existence permanent trend away bathroom white, which pe ed into the 1960s and pro bland background for bath decorating. Also develope the firm this (Contin



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Bath products

Continued

year is a water-saving toilet. **Many other manufacturers** have found ways to conserve water flowing through a toilet. Among them is Briggs, which has focused its attention this year on that subject. The company calls its new unit, quite simply, "Conserver" and claims for it as much as a 30% water saving over conventional residential toilets. The secret of it all: a smaller tank, which holds less water and therefore delivers less water when the flushing handle is turned. The unit is no less efficient, however—a credit to engineering and design.

Once you decide to remodel your bath, the time from hiring a contractor to using your new bath seems to stretch to eternity. Formica has an answer for time-stretching frustrations: a bathtub wall-surround that can go up and be ready for use in minutes, instead of hours or even days. The system consists of Formica panels bonded to a foam polystyrene core that allows application over any sound wall surface without costly preparation steps. Panels are available up to five feet in width and joints are watertight-sealed.

Sometimes you may simply want to sit and wash your feet in a tub. More often than not, it's inconvenient to sit on the edge, so perhaps you put off the foot soak. Now you can sit to your heart's content. A new fiberglass-and-acrylic tub by Borg-Warner (the firm that made the lavatory pictured above) is designed with an integral seat in the rear end of the tub.

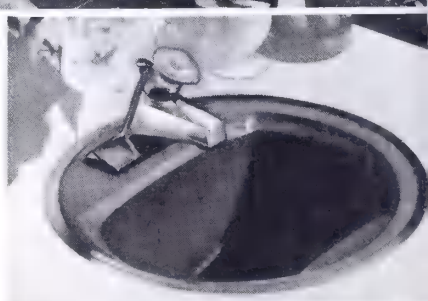
The seat is sloped bac safety, but is nevertheles draining. Even if you c not to sit there, the seat s as a shelf for shampoos bath toys. The name is fortub." A grab bar at the tray, an extra-wide flat-b shower area and an over ledge offer the user addi safety and convenience.

Some people like hot-air dryers in restaurant restro If you do, you might try Towel," a similar unit by Products Co. for home us

Plastics have played an in ingly important role in bat tures. One reason has t with design. Plastics offer freedom to shape tubs showers to suit real prefe es. A pioneer in the field still one of the leaders is ens-Corning Fiberglas Co., veloper of the four-piece s er and tub unit, which is for—in fact, designed prim ly for—the remodeled Finally, from England co news of an entire bathr suite of plastic, produced rather striking colors and signs. For information, w Adamsez Ltd., Scotswood, N castle upon Tyne, NE156UZ

A soft landing is appropr for our final report in these c umns. And soft it is from I perial Velvet bath carpeting a collection of surprisingly vi solid colors. The carpet, fas ioned from easy-to-clean a highly moisture-resistant fibe is produced, for example, such colors as hot pink, ta gerine, "Chianti" and plum.





Luxurious "Steeping Bath" by Kohler (above) is 20 inches high, holds more water than standard tubs. A sloping back allows reclining comfort. A front, self-draining soap rest is new with the "Sheryl" lavatory (right) by Borg-Warner.



Tru-Test Paint:
Choice of Family Circle and House & Garden Decorators for "Showcase" Assignments

To best express her "Decorating with Crochet" ideas, Family Circle interior designer Delphine Richards made two choices: a bedroom-sitting room of a New York City brownstone—and Tru-Test Paint. House & Garden's professionals selected Tru-Test Paint, too, for their 1974 Super Kitchen. Match your imagination with one of the smart new decorator colors from Tru-Test Paint . . . the professional decorator's choice.

Sat-N-Hue, gal. **8.29***
Marvelustre Semi-Gloss, gal. **8.98***

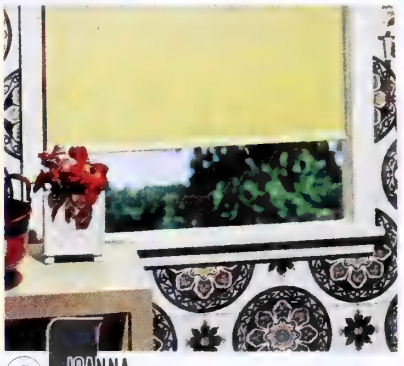
*Custom colors slightly higher.





Keyless Mail Box

p mail thieves! Outer lid opens for l drop. Combination dial unlocks er lid for access. Easy to use. ck anodized alumi- n with name plate. **11.99**



JOANNA Decorator Shades

Sunchex® translucent vinyl-clad cloth lets light in, filters out glare. White or ivory, standard sizes. From 3.69
Nocturne® heavy plastic room darkening shade. Embossed white, from 3.69



Bathroom Seat

Wood this beautiful doesn't grow on trees! Durable Magnolia-wood™ looks hand-carved. Choice of colors. **12.88**
Solid plastic seat, colors 9.88



Amerock Decor Hardware

Carriage House Collection™ adds custom beauty to the bath. Antique English finish. 24" towel bar, towel ring, tissue holder, soap dish, garment hook. Priced from **2.95**



TRU-TEST Supreme Spray Enamel

p satin finish in 1974 House & den colors. The easy way to add beauty to any surface indoors or Non-toxic, lead-free, bits rust. 16-oz. spray. **1.59**



WERNER Stepladders

All aluminum, built strong, tested for safety. Corrugated steps, braced top and bottom. Slip-proof feet. 50-lb. capacity paint shelf. UL listed.
5 ft. 14.88
6 ft. 16.88

West Coast prices slightly higher.



LET'S LIVE COLOR,
32-page decorating idea book, free at participating True Value Hardware Stores.

True Value®
HARDWARE STORES

Tru-Test Paint is sold only by True Value Hardware Dealers who own their own paint factories.
Look under "Hardware" in the classified phone directory. Yellow Pages

COTTER & COMPANY Warehouse Distributors. 100% Member-Owned. Chicago, Cleveland, Philadelphia, Los Angeles, Portland, Ore., Manchester, N.H., Kansas City, Atlanta, and Dallas serving over 4,000 True Value Hardware Members who own their stores, set their prices and reserve the right to limit quantities. Prices may vary and are subject to change without notice. Space may prevent some participating True Value Stores from stocking all items. Most famous name brands illustrated are also available at many other hardware stores. Prices expire July 1, 1974.

The bidet

—our most misunderstood bath fixture

By JANE BOWERS □ Americans take pride in being the most sanitation-conscious people in the world. How, then, can the bidet, regarded as essential in most of Europe and Latin America, still be a relative mystery?

One word can answer: misunderstanding. To say the bidet (pronounce it bee-day) is the most misunderstood bathroom fixture in America is an understatement. Among people who are bidet-less, many wrongly associate its use with feminine hygiene. This conce
5% correct, since t
probably used abou
time for such purpo
The bidet is desi
family, from child
aged, male and fem
tially, it is used f
bathing of the pe
after each use
Also, use of the
can be benef
dividuals suff
hemorrhoids o
ments of the pe

There shoul
mystery about
function of th
low-set bowl
more complica
than a toilet or
The user sits
bidet facing th
cold water fauc
operate the sam
basin fittings
water temperatu
ume. Fresh wa
either through
water spray in
of the bowl or th
flushing rim, w
maintain bowl c
A stopper retain
the bowl, if de
object is to wash
and anal areas
and water, w
better cleansin
than any toilet

It is even st
contemplate its s
in this country
bidet's history
sidered. It is har
product on the
The first m
the bidet occ
France in 1710.
to British Archi
rence Wright, a
Clean and Decen
advertised in Pa
1739, "but o
dealer failed to un
its characteristi
and offered it as
celain violin ca
four legs.'

"In 1762, a
bidet of metal a
with removable
ried in the bowl,
use of officers
paign." Referrin
advertisement for
det, Wright says, to
cheek, "It would
to remain seated
a bombardment,
model is guaran
being shockproof.

In fact, Frenc
liers, who spen
time on horseback
baths but had lit
for bathing. The
the bidet, which
from the Frenc
meaning "little

(*Continued on pa*

An ordinary shower is stationary. But an Alsons shower can be held in your hand . . . or placed on the wall at just the height you want. It's the ultimate in bathing convenience and a pleasure to use. Hand shower selections include adjustable spray and push button control stylings and an interchangeable hand held bidet accessory for more convenient personal hygiene care. Easy to install models are available in a price range and styling for virtually every bath need, decor and design. Alsons . . . the standard of excellence name in Personal Showers, offers you unsurpassed quality in products that are first in concept, comfort and safety for unmatched freedom in your bath. Available wherever finer home products and plumbing goods are sold.

Alsons
PERSONAL SHOWERS

If it isn't Alsons . . .
it isn't a Personal Shower

alsons
CORPORATION
Somerset, Michigan 49281
Covina, California 91723
Canada: Waltec Industries, Ltd.

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from the Creative Kilns of **Pomona Tile**

CARIBBEAN











Discover the sparkling treasure chest of brilliant, gem-like color that is Caribbean tile . . . the splash of inspiration to brighten and accent your own unique applications.

Caribbean's Bright Crackle Glaze is a rippling surface creating walls and vertical areas that stretch the imagination with tropical tone backgrounds.

Caribbean's Crystal Glazes go vertical or horizontal, bringing a sweep of sophisticated color to residential floors or counter tops with deep-hued flair.

And the versatility of Caribbean's 3" x 6" shape opens new vistas of multi-colored stripes, patterns and bold innovations for the creative designer.

Caribbean . . . tile with the depth of brilliant color and ever bright carefree finish.

Want more tile ideas?
WRITE FOR FULL COLOR BROCHURE

POMONA TILE CO. BROCHURE 1572
P.O. BOX 2249, POMONA, CALIF. 91766

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ADDRESS_____

CITY_____

STATE_____ ZIP_____

Pomona Tile
A DIVISION OF AMERICAN OLEAN
IN OUR 51st YEAR • 22 TILE CENTERS SERVING THE WEST

BOOKLETS

. . . with booklets filled with new ideas, products and methods that can help you avoid making costly mistakes when you remodel, redecorate, build or buy a home. To order the booklets you want, circle the appropriate numbers on the Reader Service Order Form inside the back cover of this issue. Enclose 50 cents for processing. To insure delivery, please include your zip code.

BATH EQUIPMENT AND ACCESSORIES

1. PERSONAL SHOWERS. Many models and accessories for firm's hand-held personal showers are pictured in this eight-page catalog. Installation recommendations and other bathroom accessories are included. **Alsons Corp. Free.**

2. BATHROOM GUIDE. This six-part folder includes a beautiful color brochure illustrating sample bathrooms and remodeling suggestions, easy-to-use, accurately scaled fixture cutouts, grid sheets, a color selectory and handy pocket catalog. **American-Standard. $1.**

3. "GREAT BATHROOM IDEAS BEGIN WITH KOHLER." Colorful 32-page booklet offers bathroom and powder room planning, decorating ideas and assistance in fixture and fitting selection. Full color reproductions, building and remodeling hints, floor plans and color coordinating ideas are included. **Kohler Co. 25¢.**

BEDDING

4. HOW TO BUY A MATTRESS. Petite booklet includes do's and don'ts, tells how mattresses are made, how to decide the firmness and size you need and how to give proper care. Complete information given on "Beautyrest" designs, with purse-size "Shoppers Guide" giving models and prices. **Simmons Co. Free.**

5. "HOW TO SLEEP IN PATENTED LUXURY." Ther-A-Pedic shows you how in this pamphlet that describes the patented features of the "Medi-Coil" deluxe mattress designed for comfortable, healthful sleep. The "Medi-Coil" four-way adjustable posture control adjusts for gentle-firm to super-firm. **Ther-A-Pedic Associates, Inc. Free.**

BUILDING MATERIALS

6. "DECORATING WITH ALUMINUM, THE SILVER LINING." Booklet shows how to express your individual taste in producing an exciting, renewed exterior for your home using various styles, colors and patterns of Alcan sidings and other low-maintenance aluminum products. **Alcan Building Products. 35¢.**

7. "SMART WINDOW PLANNING." This 24-page, full-color folder discusses different types of wood windows, gliding doors and Perma-Shield windows and gliding doors with sash and frame encased in a rigid, vinyl, won't-need-painting sheath; Perma Shield shutters, too. Helpful information for the home planner or for the potential remodeler. **Andersen Corp. Free.**

8. ROOFING AND SIDING BOOKLET. Information-hungry consumers will treasure "What You Should Know About Roofing and Siding Before You Build or Remodel," new 32-page booklet packed with ideas, advice, and illustrations. **Bird & Son Inc. 50¢.**

9. NEW HANDBOOK ON WOOD AND WOOD STAINS. Handsomely illustrated full-color booklet answers those questions on types of stains, how to apply, color effects, exterior and interior staining, stains for furniture, helpful hints for better results, when to stain, when to paint, etc. **Samuel Cabot Inc. 25¢.**

10. REDWOOD GARDEN STRUCTURES YOU CAN BUILD. New 12-page booklet has plans, diagrams and photographs of decks, fences, screens, benches to build with economical Garden Grades of redwood. Construction tips including planning, buying, grades and sizes of lumber, nailing instructions, finishing information. **California Redwood Association. 25¢.**

11. HALLMARK "SHANGLE" ROOF. Full-color brochure detailing the characteristics of the Hallmark "Shangle" roof, which combines the beauty of a shake with the durability of shingles. A heavyweight asphalt shingle, Hallmark features deep sculpturing and extra deep shadow lines that add an impressive appearance to any architectural style or motif. **Certain-teed Products Corp. Free.**

12. SIDINGS FOR EXTERIOR OR INTERIOR USE. Product specifications detailed in 20-page brochure illustrating softwood plywood siding in fir, cedar or redwood, plus hardboard or solid lumber sidings in lap or panels and a variety of patterns and textures. **Georgia-Pacific Corp. 25¢.**

13. STAIN COLOR CARD. Color foldout suggests how to achieve the most from wood's natural beauty of grain and texture. Stain recommended is guaranteed never to crack, peel or blister. Folder shows 66 colors, gives complete instructions for staining over painted rough wood and obtaining best possible results on new wood. **Olympic Stain. Free.**

14. PELLA WINDOW & DOOR IDEAS. Colorful booklet shows double-hung and casement and awning windows along with sliding glass patio doors in conventional wood or clad with low-maintenance aluminum. Wood folding doors are also included for contemporary and traditional homes. **Rolscreen Co. Free.**

CARPETS & FLOORING

15. "HOW TO SELECT YOUR CARPET AND KEEP IT NEW." In addition to the title subject, this guide also discusses how to restore the carpet you're thinking of throwing out, how to recognize and clean carpets with soil-release problems, how to test cleaning methods before you buy. **Argo & Co. Inc. 25¢.**

16. SOLID WOOD PLANKS. Brochure details solid hardwood paneling facts for people who want more than just surface beauty. Color sheet illustrates and describes planks of solid elm and pecan; tongue-and-grooved in random widths and lengths with extra deep bevels on sides and ends. **Bruce Flooring Div. of E. L. Bruce Co. Inc. 10¢.**

17. "FOCUS ON FLOORS." This 16-page booklet, consumer's buying guide to resillient flooring, contains facts about flooring construction and pricing, including a quick pricing table; ideas for kitchens, children's rooms, family rooms, halls and foyers; decorating ideas; tips on flooring care, and frequently asked questions and answers about home decorating for today. **Congoleum Industries Inc. 50¢.**

18. ORIENTAL CARPET DESIGNS. "Kashimar" . . . the legend of Oriental design is given in a 70-page folio of handsome color plates depicting complete 100% worsted wool, power-loomed rug line. "Caucasiamar" . . . 12 color pages weave the spell of Bergamo, Cabistan and Shirvan patterns in luxurious 100% worsted wool, power-loomed collection. History of Couristan is given along with comments on decorating with Oriental designs. **Couristan Inc. $2.**

19. "DO-IT-YOURSELF." Learn how easily you can cover an average 9 by 12-foot floor using new "Foamcraft" and "Air-Ease" no-wax cushioned sheet vinyl floor coverings. Facts are in a fully-illustrated and easy-to-follow folder. **GAF Corp. Free.**

20. IMAGINATIVE PATTERNS OF VINYL FLOORING. Kitchen, bath and family room are discussed in a new brochure featuring popular cushioned vinyls that offer the firm's no-wax finish. **Mannington Mills Inc. Free.**

21. "THE INTELLIGENT SHOPPER'S GUIDE TO MAKING EVERY CARPET WEAR LONGER AND FEEL MORE LUXURIOUS TOO!" This is the tells-all title of a handsome little color folder that tells all about carpet cushion, and gives details specifically about Omalon Carpet Foundation. **Olin Corp. Free.**

22. DECORATING WITH GENUINE INDIA HANDMADE CARPETS. Select group of magnificent carpet designs are featured in attractive color booklet. Tasteful decorating ideas are given for imaginative ways to make your home look more exciting with this firm's many original carpet masterpieces. **Pande, Cameron & Co. of N.Y. $1.**

23. AIDS TO CARPET CARE. Included in this booklet is valuable information on vacuuming, the professional cleaner, plant cleaning, on-location cleaning, shedding and fluffing, sprouts, static electricity, carpet beetles and moths, piling, fading, shrinkage, shading, etc. A complete spot removal chart is also given. **Pacific Craft Mills. 25¢.**

24. "CUSTOM CRAFTED CARPETS AND RUGS." Color folder presents custom carpets in a variety of textures and custom matched colors, with hand-knotted fringe, if desired, and choice of any size or shape without waste. Wool and Acrilan acrylic pile offered. **Philadelphia Carpet Co. Free.**

CURTAINS, DRAPERIES AND FABRICS

25. "HOW TO MAKE YOUR WINDOWS BEAUTIFUL—VOL. IV." Check these 132 pages of current fashions in windows, including more than 135 photographs of rooms in full color, plus suggestions for color schemes and drapery fabric selection, instructions on drapery construction and tips on selection of drapery hardware. **Kirsch. $1.**

26. "NORMAN'S WAS HERE." Color booklet pictures custom treatments for the windows and beds in your home, outlines many ideas to duplicate, items to choose from the hundreds of pattern and custom styles. **Norman's of Salisbury. Free.**

27. "HOW TO GO NATURAL HOW TO'S". Booklet describes many ingenious decorating ideas as well as timely fashion garments. **J. P. Stevens & Co. Inc. 50¢.**

DECORATING IDEAS

28. NEW TILE IDEAS. The natural, kiln-fired beauty of ceramic tile is shown in this 16-page color brochure with a variety of handsome room settings. New products include the "Redi-Set" pregrouted tile and the bright bold "Caribbean" tiles in 36 color combinations. **American Olean Tile Co. 10¢.**

29. "CARLTON VARNEY'S ALPHABET OF DECORATING IDEAS." These 30 pages will bring out the decorator in you. It's a thoughtful booklet offering affordable and elegant ideas. **Bassett Mirror Co. Inc. $1.** *(Continued)*

CIRCLE THE NUMBER OF BOOKLETS YOU WANT ON REPLY CARD OPPOSITE PAGE 192

hange Places...

nto the contemporary world of new colors, patterns and grains from Formica. Select from the extraordinary . . . lics, dimensionals and subtle textures . . . for cabinets, ers, tables, bathroom walls and vanities that can create an ıg new environment. Practical, too. FORMICA® laminate es resist scrapes and scuffs, stay new looking for years. ore information and colorful literature write Dept. HB-5.

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Poppy, 881, Salem Birch, 443, and Butcherblock Maple, 204.



Vanitory: Fire Agate, 820, and Gunstock Walnut, 492. Walls: Spring Pastorale, 691.



30. "LET'S LIVE COLOR." From Tru-Test Paint, sold exclusively by True Value Hardware Stores, these 32 pages of illustrated advice for the home decorator give professional tips for using color themes and new color contrasts, solving problems with color, antiquing and painting exteriors. **Cotter & Co. 25¢.**

31. SUNBRELLA OUTDOOR DECORATING GUIDE. Booklet features practical new ideas in awnings made of acrylic fiber. Maker guarantees fabric for five years. See cabanas, patio shades, beach window awnings and other designs. **Glen Raven Mills. Free.**

32. "THE UNENDING HOUSE." A new step-by-step instruction booklet tells how to decorate with sheets. **Martex. $1.**

33. "CERAMIC TILE MAKES A LOT OF SENSE IN A LOT OF ROOMS BESIDES THE BATH." Imaginative ways to use ceramic tile for added beauty and value throughout your home are pictured in this new full-color Tile Council booklet. **Tile Council of America Inc. 25¢.**

DECORATIVE ACCESSORIES

34. MIRRORS. Carolina Mirror Corp. catalog features the full line of decorative framed mirrors from the world's largest manufacturer of mirrors. The 32-page color catalog shows mirrors of every style and size in attractive room settings. **Carolina Mirror Corp. $1.**

35. "WILLIAMSBURG REPRODUCTIONS, INTERIOR DESIGN FOR TODAY'S LIVING." These 200 pages, many in color, cover a complete and authoritative range of period furniture, furnishings and decorative accessories. **Craft House. $2.95.**

36. CLOCK BROCHURE. Chiming grandfather and grandmother clocks from America's oldest maker are shown in full color. Retail prices are included, as well as information on the features of various kinds of clocks, with full descriptions. **Herschede Hall Clock Co. 25¢.**

37. CLOCKS. This full-color brochure illustrates 12 of Howard Miller's most popular grandfather clocks as well as several wall clocks and the "World Time Clock." Descriptions and measurements of each clock are included. **Barwick Division of the Howard Miller Clock Co. Free.**

38. FOUNTAINS, WATERFALLS AND OUTDOOR LIGHTING. "How to Enjoy the Beauty of Moving Water and Low-Voltage Security Lighting" tells step-by-step instructions on how to build waterfalls, fountains and fountain rings and how to install outdoor security and submersible lights, includes specifications on various pumps available. **Little Giant Pump Co. 25¢.**

39. ANTIQUE BOTTLE BROCHURE. Handsome brochure shows Historical Bottle Collectors Guild re-creations of rare bottle antiques in beautiful full color. Expert and novice collectors of Americana will find this striking publication enjoyable and informative. **Owens-Illinois, Glass Container Division. Free.**

40. FLOOR CLOCKS. Attractive color brochure from Ridgeway shows 24 Ridgeway floor clocks in different sizes, styles and finishes, gives helpful decorating tips and brief description of chimes and list of local dealers. **Ridgeway Clocks, Division of Gravely Furniture Co. Inc. Free.**

41. CIRCLE STAIRS. Booklet explains how you can use do-it-yourself, space-saving spiral stairs to add utility and beauty to unused areas economically. **Toce Brothers Mfg. Ltd. Free.**

42. "BEAUTY IS GLASS FROM VIKING." These 42 pages of pictures and text tell the story of how Viking "Treasured American Glass" is made—not a catalog but an interesting and authoritative book on glassmaking. **Viking Glass Co. 50¢.**

FOOD & DRINK

43. KIWI BERRIES. Ever hear of them? They're different, delicious and a Fruit-of-the-Month-Club selection. They make the perfect gift, fun and farm-fresh. Brochure outlines several gift plans available. **Harry and David. Free.**

44. "HOW TO READ A WINE LABEL." An informative study of wines from all leading wine-producing areas. Written by William Clifford, this handy reprint booklet contains the complete three-part series of the highly acclaimed articles that originally appeared in House Beautiful in 1971. **House Beautiful. 50¢.**

45. EARLY AMERICAN RECIPES. Treat your family and guests to the finest in Early American country cooking. Compiled by Betty Groff and José Wilson, authors of "Good Earth and Country Cooking," the book is yours from The Pfaltzgraff Co., manufacturers of dinnerware and gourmet accessories in many patterns. **The Pfaltzgraff Co. Free.**

46. A "CROCK-POT" OWNER? You'll want "McCall's Book of Wonderful One-Dish Meals," with more than 200 recipes for plain and fancy soups, stews, ragouts, casseroles, meat pies, salads. The 212-page, hard-cover book is accompanied by folder of hints for adapting recipes to "Crock-Pot" cookery. **Rival Mfg. Co. $2.95.**

47. "ROPER OLDE TYME COOKBOOK" gives 100 old recipes in a cookbook form. It's Roper's 100th birthday present to the public for half price at participating dealers across the country. **Roper Sales. $1.**

FURNITURE

48. AMERICAN DREW. Early American bedroom and dining room furniture. Get decorating ideas from colorful catalogs. **American Drew. $1.**

49. CHROMCRAFT '74. Space-age excitement in dining from Chromcraft is shown in brochure featuring 18 of today's designs for unstuffy dining and casual entertaining. Fresh new concepts in molded plastic, glass, chrome, cane and butcher block. **Chromcraft Corp. 25¢.**

50. BAY COLONY COLLECTION. Brochure shows dining room settings from the firm's collection of fine tables, chairs and accessory pieces—all in hand-rubbed "Browntique" finish. **Cochrane Furniture Co. Inc. 50¢.**

51. DREXEL BOOKLET COLLECTION. An outstanding series of booklets illustrates the Drexel designs in Italian, provincial, Mediterranean and contemporary styles. Each book is a complete guide for selecting bedroom, dining room, occasional pieces. **Drexel Furniture. $1.**

52. "FLEXSTEEL STORY OF FINE FURNITURE." Highlights of Flexsteel's upholstered furniture collections are shown in color, accompanied by the story of its design and construction. **Flexsteel Industries. 15¢.**

53. EXCITING COLLECTION OF TABLES. This handsome portfolio illustrates the complete line of tables and cabinets in French, Mediterranean, Italian and modern styling with a variety of woods and finishes. **Gordon's Inc. $1.**

54. HARDEN FURNITURE. This catalog contains 132 pages of color and black-and-white illustrations showing a variety of furniture styles and room settings, plus the history of this 106-year-old firm and guidelines on caring for traditional furniture. **Harden Furniture Co. $2.**

55. IDEA BOOK. New 80-page catalog contains more than 230 illustrations of occasional and accent pieces such as tables, consoles, commodes, cabinets, desks and custom chairs. Modes include Oriental, Queen Anne, Old English, South Seas, Spanish, French, Early American and contemporary designs. **Hekman Furniture Co. $1.**

56. 18TH-CENTURY PORTFOLIO OF ENGLISH STYLE FURNITURE. Exciting collection shows reproductions or adaptations of the most outstanding designs of upholstery and cabinetry from Queen Anne to Sheraton, each style made in characteristic wood of the period and finished for ultimate depth and beauty. **Henredon Furniture Industries. $1.**

57. HERITAGE BROCHURES. Series of booklets illustrates Italian, Mediterranean, Provincial, contemporary and modern furniture styles. Each book is a guide for selecting bedroom, dining room and occasional pieces. Handy room-planning kit and brochures of additional collections are included in the package. **Heritage Furniture Co. $2.**

58. FINE 18TH-CENTURY FURNITURE REPRODUCTIONS. Over 150 pieces, many inspired by heirlooms from plantation homes along Virginia's historical James River are shown. Collection includes sofas, love seats, chairs, tables, dining furniture. Send for complete catalog of styles. **Hickory Chair Co. $2.**

59. FAMILY ROOM FURNITURE. Looking for comfortable family room furniture that will hold up under almost constant home use? Howard Furniture offers a lifetime guarantee on all furniture lines. This 12-page, full-color booklet shows a wide range of styles and explains all about the guarantee. **Howard Family Room Furniture. 25¢.**

60. J-D ORIGINALS. This 36-page booklet shows collection of J-D Originals featuring sofas, love seats, chairs and tables, available nationally in special-order fabrics and finishes and Mediterranean, country French, English and traditional styles. All prices designed for correlated groupings. **Jackson of Danville. $1.**

61. 18TH-CENTURY ENGLISH AND AMERICAN DESIGNS. Catalog illustrates renowned Williamsburg reproductions, including new Federal group, as well as the timeless earlier designs of this leading furniture company. For those interested in the elements, evolution and execution of classic English and American furniture. **Kittinger Co. $4.**

62. "FURNITURE FOR LOVERS." Lane, the "Love Chest" firm, shows cedar love chests, tables, bedroom and dining room furniture, rocker-recliners, wall units, record and beverage cabinets, upholstered pieces in color folders. **The Lane Co. Inc. 25¢.**

63. RECLINING AND RELAXING. Full-color brochure features all La-Z-Boy styles: "Sofette," "Reclina-Rockers," loungers, new "HiLo" recliners and "La-Z-Rockers." Literature emphasizes variety of styles and fine craftsmanship. **La-Z-Boy Chair Co. Free.**

64. RATTAN AND RAWHIDE. Booklet acquaints you with the special mood of classic rattan furniture—the way it blends into a style, whether traditional, modern or Oriental, and becomes part of it. New booklet contains many pictures. **McGuire Co. 50¢.**

65. INDOOR-OUTDOOR FURNITURE. This 16-page color brochure shows a variety of Meadowcraft Furniture in indoor and outdoor settings. Sent with the booklet is a full listing of dealers in all parts of the country. **Meadowcraft. 50¢.**

66. HOW TO CHOOSE THE RIGHT COLONIAL CHAIR. A 40-page illustrated booklet of Nichols & Stone chairs shown in traditional settings tells what to look for in selecting Early American chairs. **Nichols & Stone. 50¢.**

67. "THE FUN OF DECORATING WITH AMERICAN TRADITIONAL FURNITURE." "Here are 216 pages of imaginative ideas in decorating—with hundreds of secrets

CIRCLE THE NUMBER OF BOOKLETS YOU WANT ON REPLY CARD OPPOSITE PAGE 192

New fangled windows with old-fashioned character.

Andersen Perma-Shield®

New fangled Perma-Shield® tough durable vinyl that won't need painting, ends exterior maintenance chores and expense.*

Warm wood core—one of nature's best insulators—helps keep you comfortable year-round. Reduces conducted heat loss and gain more efficiently than metal.





No old-fashioned storm windows to clean, install or store. Double-pane insulating glass instead. Only two glass surfaces to clean instead of four—cuts cleaning chores in half.

New fangled vinyl weatherstripping helps keep drafts out, springs back to shape indefinitely.

New fangled a-Fit® rigid grilles snap out sy window ing.

The old-fashioned acter and natural ty of wood interior Paint or stain e trim surfaces as olease.

Before you buy, build or remodel, see an Andersen na-Shield Window demonstration at your local lumber r. He's in the Yellow Pages under "Windows, Wood."

en Perma-Shield is available in casement, awning, double-hung, gliding window styles and doors. Exterior of double-hung *sash*, however, is protected by a special patented four-step finish that won't need painting for at least 10 years.

Please send me your free booklet "How to get good windows when you buy, build or remodel".

Mail to: Andersen Corporation, Bayport, Minn. 55003

☐ I plan to build ☐ I plan to remodel a_____

Name_____

Address_____

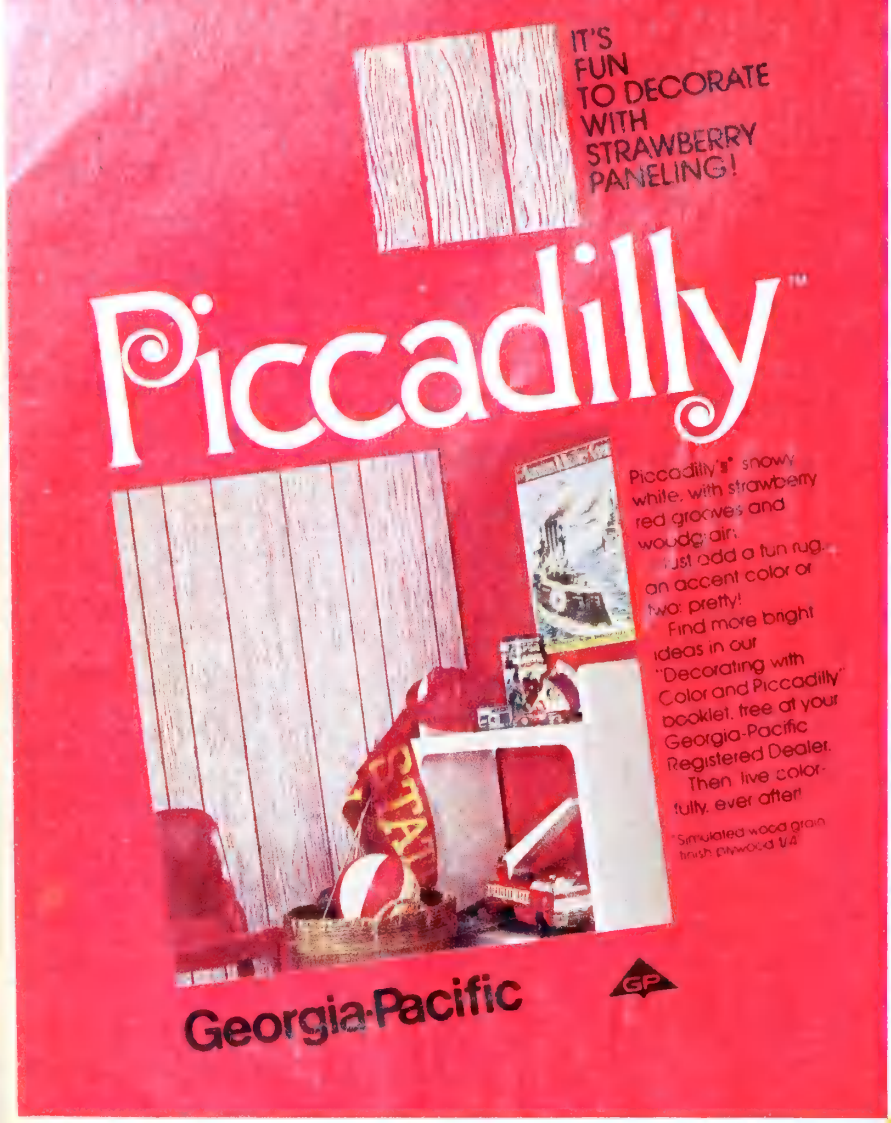
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nation for every room in your own "great indoors," with smart furnishings to suit any taste. **Lee L. Woodard and Sons Inc. $1.**

GARDENING MATERIALS

77. BURPEE'S FALL GARDEN CATALOG. Bulbs, indoor plants, house and garden aids, trees, shrubs, perennials and fruit, are listed. Reserve a copy today. **The W. Atlee Burpee Co. Free.**

78. "PLANTS ARE LIKE PEOPLE." Best-selling book by Jerry Baker, TV personality, gardening expert discusses gardening in a light, informative vein, with special section "Guardin' Your Garden," in this edition only. **H. D. Hudson Manufacturing Co. $1.**

79. DAYLILIES. Delightful and dynamic—each stalk can produce 30 or more colorful buds. Brochure explains how these flowers can fill every day from May to September with a rainbow of flowers. **Jackson & Perkins. Free.**

80. HOME GREENHOUSES. Full-color catalog of attached and free-standing greenhouses gives detailed instructions on heating, cooling, ventilation, shading, construction and site selection. Prefabricated for inexpensive and easy installation, the aluminum greenhouses range in price from $500 to $2,500; window green-houses are from $170 up. **Gurney & Burnham. Free.**

81. 1974 FLOWER AND VEGETABLE BOOK. To help you enjoy the rewards of gardening, this 136-page color booklet shows 3,000 of the newest and best flowers and vegetables, has helpful growing information and offers complete selection of supplies, bulbs and house plants. **Geo. W. Park Seed Co. Inc. Free.**

82. NURSERY CATALOG. For springtime gardening needs, catalog lists more than 400 varieties of roses, trees that flower, shade and bear fruit, plants, evergreens, vines, blooming bushes, bulbs and perennials. **The Savage Farm Nursery. Free.**

83. WAYSIDE GARDENS CATALOGS. A compendium of horticultural information and photographs on 216 full-color pages includes perennials, annuals, trees, shrubs, roses and bulbs. There's also a fall planting guide and $2 refund certificate accompanying each catalog that's ordered. **Wayside Gardens Catalogs. $2.**

HEATING & AIR CONDITIONING

84. YORK FLATTOP RESIDEN

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used by professional decorators, exciting new ways to use color, find space and mix decorating moods, plus a showing of a fine collection of American traditional designs. **Pennsylvania House. $3.**

68. "THE COMFORTABLE WORLD OF ROCKING AND RECLINING." E-Z Lounger brochure offers ways to achieve sink-down, stretch-out relaxation with just a touch of the leisure lever—and rich, elegant styling in traditional, contemporary and Early American designs and finishes. **Pontiac Chair Co. Free.**

69. "BRINGING BEAUTY TO THE HOME." An 18-page full-color guidebook includes basics of decorating, choosing upholstered furniture, using decorative accents, care of fine furniture. **Riverside Furniture Corp. Free.**

70. HOME DECORATING PORTFOLIO. Collection contains colorful folders of various furniture fashions, floor-plan graph paper, scaled furniture shape cut-outs to help plan room arrangements and helpful hints from Interior Designer Edmund T. Lawyer. **Stanley Furniture Co. $1.**

71. EARLY AMERICAN FURNITURE. Colorful folder shows the complete line of Pioneer Treasury dining and occasional furniture in dark, hand-rubbed Rockingham finish and in antique white, black and Williamsburg green painted finishes. **Temple-Stuart Co. 10¢.**

72. TOMLINSON FURNITURE. New 16-page color booklet illustrates dining, living and bedroom designs. Many decorating ideas are shown and flexibility of both upholstered and wood furniture described, plus a cross section of Tomlinson furniture. **Tomlinson Furniture. $1.**

73. "FURNITURE DESIGNED FOR GRACIOUS LIVING." This 52-page brochure contains both color and black-and-white photographs of bedroom and dining room furniture, breakfronts, wall cabinets and occasional pieces. **Union National Inc. 75¢.**

74. WEIMAN BROCHURES. Weiman's dramatic new Regency Collection of fine living and dining room, occasional and upholstered furniture is featured in a new color brochure and Weiman's Warren-Lloyd Collection of other fine upholstered furniture is explained in a second pamphlet. **The Weiman Co. Free.**

75. DECORATING GUIDE. New 48-page brochure displays the complete Tiara II collection of bedroom and dining room furniture. Ageless, classic styling that mixes with all decorating schemes is illustrated in room settings full of decorating ideas for you. **White of Mebane. 50¢.**

76. "IDEAS FOR THE GREAT INDOORS." This 24-page presentation is filled with colorful ideas to spark your decorating imagi-





LIGHTING

93. "THE ART OF REDECORATING WITH DURO-LITE BULBS." Charming, informative 18-page booklet shows how to use light to brighten, to create color, to manage a mood, to direct attention, to dramatize, to shape a total environment that reflects your personality—with sketches of room vignettes in many styles. **Duro-Lite. Free.**

94. PROGRESS LIGHTING IDEAS. Looking for traditional, Mediterranean, Early American, contemporary or your own special blend? Many ideas for mixing or matching periods and styles as you like—while putting proper lighting where you need it—are shown in 160 color pages of beautiful lighting fixtures for every room and outdoors, too. **Progress Lighting. $1.**

MUSICAL INSTRUMENTS

95. "ANSWERS TO QUESTIONS PARENTS ASK ABOUT MUSIC LESSONS." This is an authoritative book written by Helen L. Kaufmann, eminent musical historian and also an author of note, for all parents. **Aeolian Corp. 25¢.**

TABLETOP

96. ALVIN BROCHURE. Colorful, illustrated brochure tells how you can create a beautiful table by coordinating china, crystal and sterling. You'll also find patterns, pointers on how and what to buy. **The Alvin Co. Free.**

97. "BACCARAT, THE CRYSTAL OF KINGS." Three portfolios: stemware patterns with prices; Ceralene china color folder showing distinctive Limoges dinnerware patterns with prices; Christofle silver pamphlet of fine French silver flatware with prices. **Baccarat Inc. $1.10.**

98. "PROMISES . . . YOURS AND OURS." A new booklet from Corning Glass Works with everything you've always wanted to know about Corning Ware, Pyrex Ware, Electromatics by Corning Corelle Livingware, Centura Dinnerware and Creative Glass. **Corning Glass Works. Free.**

99. CRYSTAL AND CHINA PORTFOLIO. Fostoria Crystal has joined together with Pickard China to create a beautiful color folder showing 24 fine china patterns and 40 fine crystal patterns. Many of them blend (*Continued*)

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IAL AIR CONDITIONING COIL. olorful six-page brochure tells ow this new, half-sized coil aves space, may extend furnace fe, means new whole-house ir conditioning benefits. **York Division, Borg-Warner Corp. 10¢.**

HOUSEHOLD CLEANING HINTS

35. "HOW TO CARE FOR YOUR FINE WOOD FURNITURE." A handy reference booklet explains steps to take for specific problems such as water spots, chewing gum and polish buildup on antiques and wood furnishings. **W. J. Hagerty & Sons. 25¢.**

36. "CHAMBERS, CRAFTED FOR EXCELLENCE." Replace, remodel or build, using Chambers built-in appliances . . . electric self-cleaning ovens, continuous-clean ng gas and electric ovens and anges, Chambers retained-heat vens, conventional electric and as ovens, drop-in ranges, surface ranges, hoods, dishwashers, disposers. **Chambers Corp. Free.**

KITCHEN PLANNING EQUIPMENT & ACCESSORIES

37. SMOOTH-SURFACE COOKING. New 20-page booklet tells ow to select easy-to-clean mooth-surface cooktop or range hat's just right for the way you ook. Built-in electric ovens and Corning's Counter-Saver built-in ork surface are presented as ell. **Corning Glass Works. Free.**

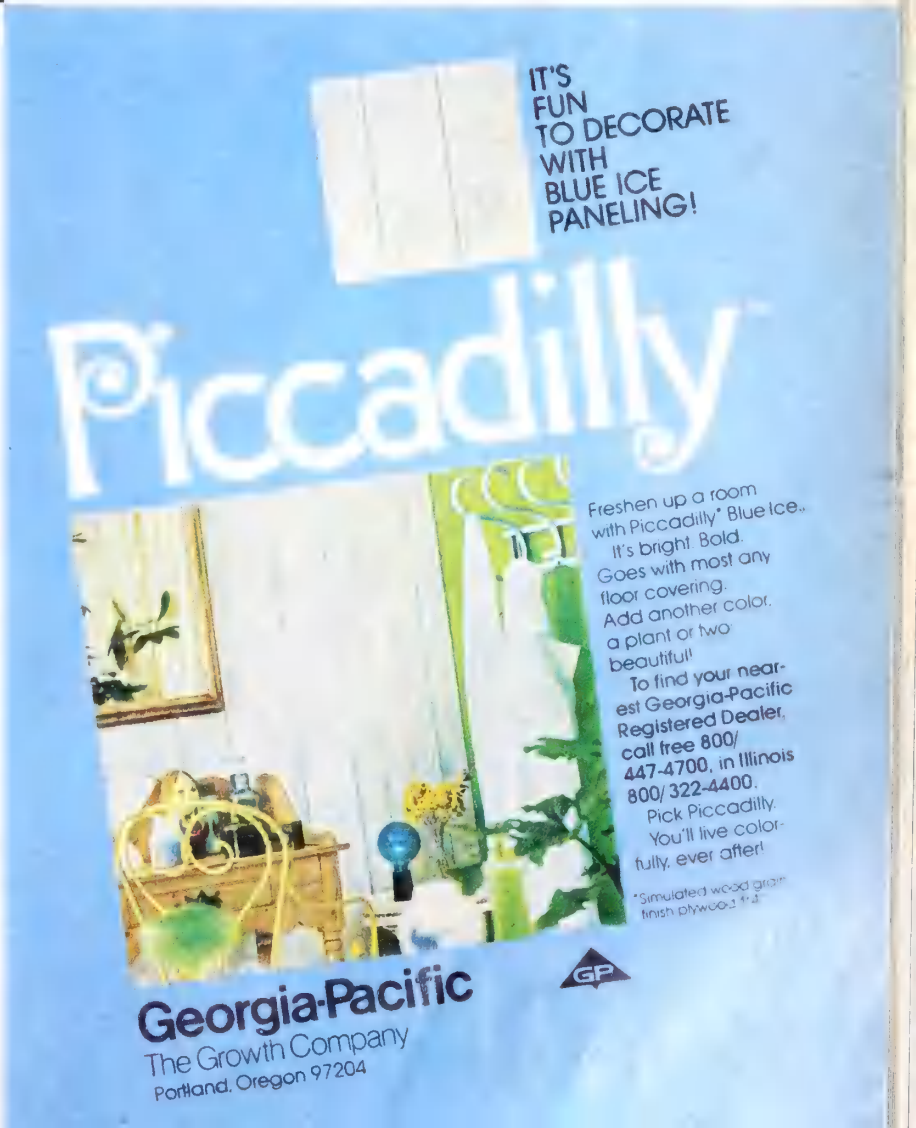
88. "STAINLESS STEEL SINKS DRAMATIZE COLOR SCHEME." The decorating flexibility of stainless steel sinks is handsomely presented in a 32-page booklet "Water Can Serve You Throughout Your Home," with many new ideas for kitchen, bath and laundry. **Elkay Mfg. Co. 25¢.**

89. "POWER-SAVING GUIDE TO MAJOR APPLIANCE ENERGY CONSERVATION." This 16-page booklet has many suggestions for conserving energy in the use of heating and cooling equipment, kitchen appliances and home entertainment devices. **General Electric Co. 25¢.**

90. "RELIABLE KITCHENAID APPLIANCES." Color folder shows and explains built-in dishwashers, trash compactors, food waste disposers, hot-water dispensers, mixers, coffee mills . . . all by KitchenAid. **Hobart Mfg. Co. Free.**

91. THE CUSTOMIZED BUILT-IN FREEZERS/REFRIGERATORS. Literature describes nine models of built-in refrigerators and freezers with capacities ranging from 20 cubic feet to 42 cubic feet, all 24 inches in depth and available customized with wood paneling, etc. Many ideas are outlined for coordinating this appliance. **Sub Zero Freezer Co. Inc. 25¢.**

92. MICROWAVE OVENS. Information and specifications of six microwave oven models given in color brochure. **Thermador. Free.**



If you've got Gas heat you know what clean is.



When it's replacement time, get gas again. Natural gas is clean inside and out. Dependable. Economical. Using gas heat and gas appliances takes less of America's energy, too.

Use gas wisely. It's clean energy for today and tomorrow.

AGA American Gas Association

together unusually well. Three pages of table settings are featured. **Fostoria Glass Co. Free.**

100. GALWAY CRYSTAL. Brochure features 13 patterns, all fully cut, all fully leaded, now offered in America for the first time by Ireland's renowned crystal house. **Galway Crystal. 25¢.**

101. "THE GORHAM TOTAL DESIGN CONCEPT." Now you can fashion your total table with Gorham sterling, china and crystal. Color booklets illustrate a range of coordinations. **Gorham. Free.**

102. NEW LENOX BOOKLET. The Temper-ware pattern booklet illustrates the various colorful patterns of the new super-ceramic dinnerware, plus helpful noting guide. **Lenox Inc. Free.**

103. REPRODUCTIONS OF EARLY AMERICAN GLASS FROM THE METROPOLITAN MUSEUM OF ART. Booklet describes available tumblers, decanters, pitchers, flowerpot and stand, bowls, candle sticks. **The Metropolitan Museum of Art. 25¢.**

104. "LOVE LASTS." A colorful brochure for brides and homemakers illustrates flatware, holloware and dinnerware and gives suggestions for care and use. **Oneida Silversmiths. Free.**

105. REED & BARTON. Attractive four-color brochure illustrates 18 all-time Sterling Silver patterns by America's oldest major silversmiths. **Reed & Barton. Free.**

106. SILVER FLATWARE. Stieff sterling flatware booklet with revised price list features the many pieces available in "Williamsburg Shell" and "Queen Anne" patterns. **Stieff. Free.**

107. WATERFORD CRYSTAL—AYNSLEY BONE CHINA. Waterford's 32-page booklet displays lead crystal stemware and discusses the hand-craftsmanship, design and functional shapes. Aynsley's 28-page color brochure shows its distinctive dinnerware patterns. **Waterford Crystal & Aynsley Bone China. Free.**

108. WEDGWOOD. From Wedgwood, a booklet featuring the full range of the firm's world-famous Bone China dinnerware. **Wedgwood Inc. Free.**

TRAVEL

109. "SEE AND SAVOR." General brochure on the State of Louisiana outlines its various regions, magnificent historic mansions, distinctive regional cuisine, colorful fares and festivals, natural scenic beauty, fishing, camping and outdoor recreation and historic sites. **Louisiana Tourist Commission. Free.**

110. SOUTH CAROLINA TRIP KIT. Free packet contains folders on campgrounds, state parks, beaches, mountains, golf courses, historic homes and gardens, plus a big color brochure and South Carolina highway map. **South Carolina Department of Parks, Recreation & Tourism. Free.**

111. "VIRGINIA: MORE AMERICA TO THE MILE." Williamsburg, Jamestown, Yorktown, historic homes, the Blue Ridge Mountains and famous beaches are some attractions you'll find in free 36-page vacation guide. **Virginia State Travel Service. Free.**

WALLCOVERINGS

112. THE FORMICA LIFESTYLE. Color brochure has 12 pages of bathroom design and decorating ideas, describes exclusive Formica system of bath wall paneling—a No-tile plan to end grout lines. **The Formica Corp. Free.**

113. HARDWOOD PANELING LITERATURE KIT. Beautiful things happen with paneling ideas featured in literature kit containing six decorating folders, complete guide to prefinished paneling, "How to Apply Paneling" brochure. **Georgia-Pacific Corp. 50¢.**

MISCELLANEOUS

114. OUTDOOR GAS BARBECUES. Illustrated brochure of gas barbecues designed to give you the ultimate in gracious outdoor living features 19 styles of barbecues from portable mini-grill to double unit on scrolled cart, with accessories and gas lamps. **Charmglow Products. Free.**

115. "THE TUB FIXER." A six-page folder describes how DAP KWIK-SEAL seals joints around bath tubs, sinks, shower stalls with a neat, white, watertight bead of caulking compound to dress up kitchen and bath tile grouting. **DAP Inc. Free.**

116. "HOW TO START YOUR OWN MAIL ORDER BUSINESS." Make money the mail-order way. House Beautiful's own Window Shopping experts share their mail order know-how with you in this new guide. **House Beautiful. 25¢.**

117. NEW-HOME PLANNING KIT. Package features 44 pages of "Planbook-73" year-round designs, with floor plans, specifications, prices and distributor locations. Beach houses, mountain chalets, contemporary family homes are shown—all easily personalized; all precut in natural cedar. **Lindal Cedar Homes. $1.**

118. OUTDOOR PROJECTS. Set of five folders provides plans and easy-to-follow instructions for building outdoor barbecues, wishing wells, patio furniture, fences & walls, garden tool houses with fireproof, weatherproof, non-ceramic Z-Brick. **Z-Brick Co. 50¢.**

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Florida home: Architect: Don Roban, Miami, Florida, Cabot's Stains throughout

All the exterior and interior wood surfaces of this magnificent home have been treated with Cabot's Stains. These stains, so easy to apply, penetrate deep into the wood, accent the grain, never crack, peel, or blister. A stained surface grows old gracefully; weathering actually enhances its beauty. Cabot's Stains beautify in a choice of 87 colors. For wood at its wonderful best, insist upon Cabot's Stains.

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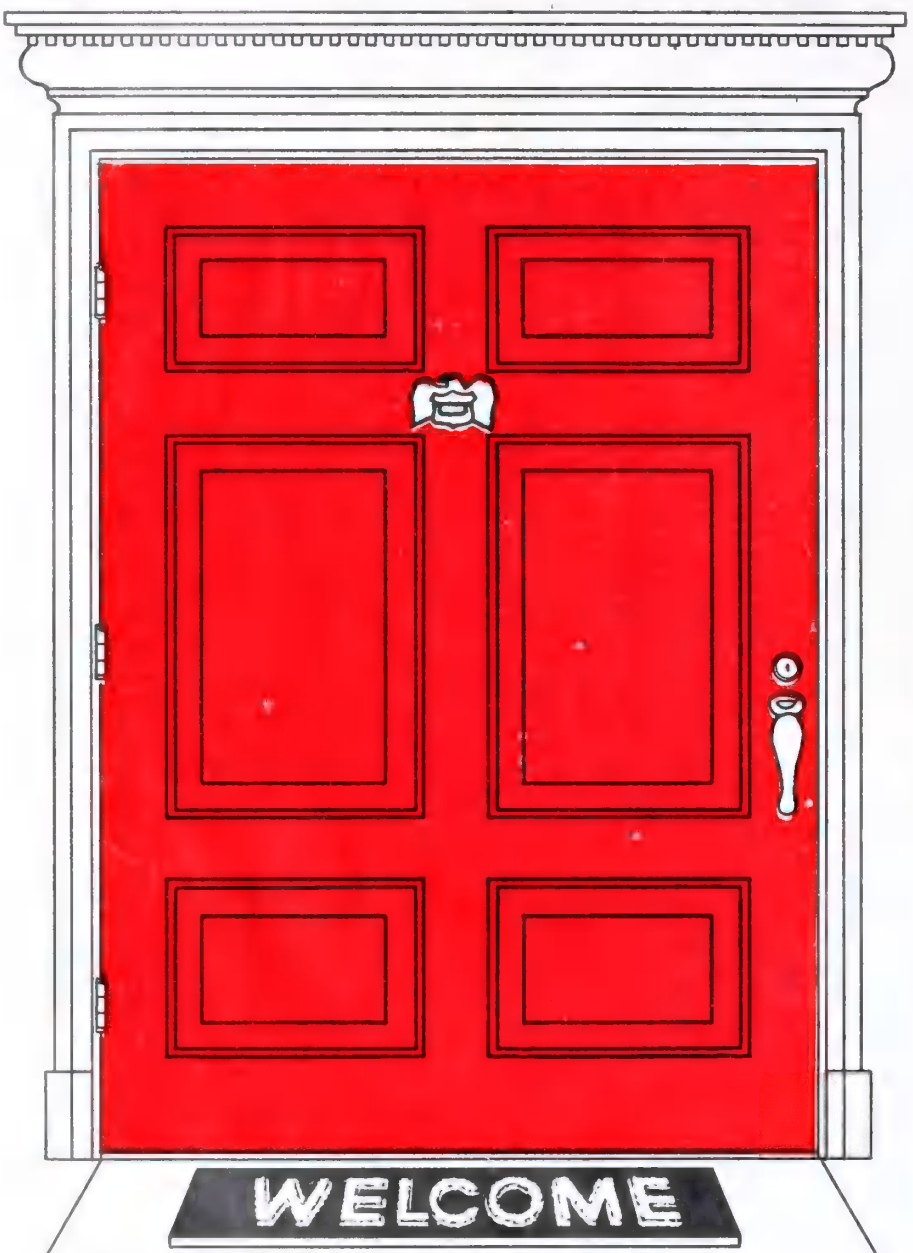
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Sherle Wagner to visualize their limitless possibilities for beauty in the bathroom. Seen here, ten from an impressive collection, all hand-cra

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House Beautiful
MAY • 1974

the magic of INDIVIDUALITY

Individuality is a feathery free spirit that floats unconcernedly above the shackled drudge of conformity. Uniquely endowed, like the bumblebee, it triumphs in spite of itself. In a world of rules, it is the exception; in a sea of caution, the essence of confidence. Readily identifiable, yet rarely definable, it is invariably coveted. Independence is its lodestar. Never ensnared by another drumbeat, individuality walks its own way, ignoring the tested trail. Whenever encountered, in horses or in houses, it is always cast in a different hue. And that brings us to the matter at hand. This issue of House Beautiful presents in full measure the magic of individuality . . . a cross-section of lifestyles at once disparate yet similar, the achievements of those fortunate to choose the personal expression in place of the studied repetition. In brief, a lively showcase of individuality.

A HOME WHERE NATURE PLAYS A STAR ROLE

IN SPACE THAT WAS ONCE A STABLE



By SUSAN LEWIN □ **The plot has a storybook ring: Young executive and his British bride fall in love with dingy but charming carriage house/former stable-cum garage on grounds of a Westchester, N.Y., estate. They buy it—and then the problems begin, for the romantic old structure (*below*) is almost unlivable. In this tale, the couple turned to Architect Myron Goldfinger. His solution: to preserve that worth saving—such as the wooden hand-operated elevator (*upper left*), which becomes an element of sculpture—and then to give them an airy, superscaled space for living and entertaining.**

The original building had been divided into three parts. Two of these, the chauffeur's quarters and the old stable area, were cleaned up and made into extra bedrooms, a study and a gallery. The bulk of the work was in the 40 by 60-foot central garage. Within this strong formalistic core, Goldfinger created an informal living space around a central built-in seating-storage system, its size determined by the opening to the master bedroom above and the new glazed openings. "I wanted the experience to be that of an outdoor room: lush with greenery, illuminated by natural light, with the old concrete floor covered with grey tile," says the architect, whose clients have become eager spectators to the changing seasons from their "outdoor" room.

NORMAN MCGRATH











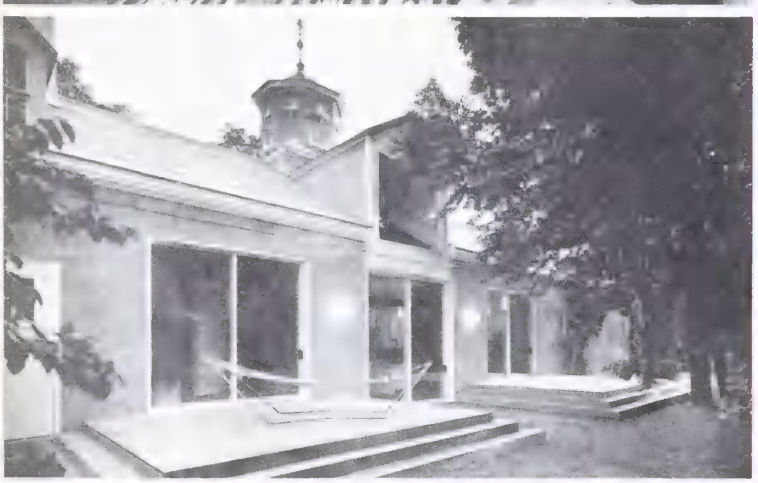




HOUGH MANY LD FEATURES ET REMAIN, HE INTERIOR OW SEEMS DTALLY ONTEMPORARY

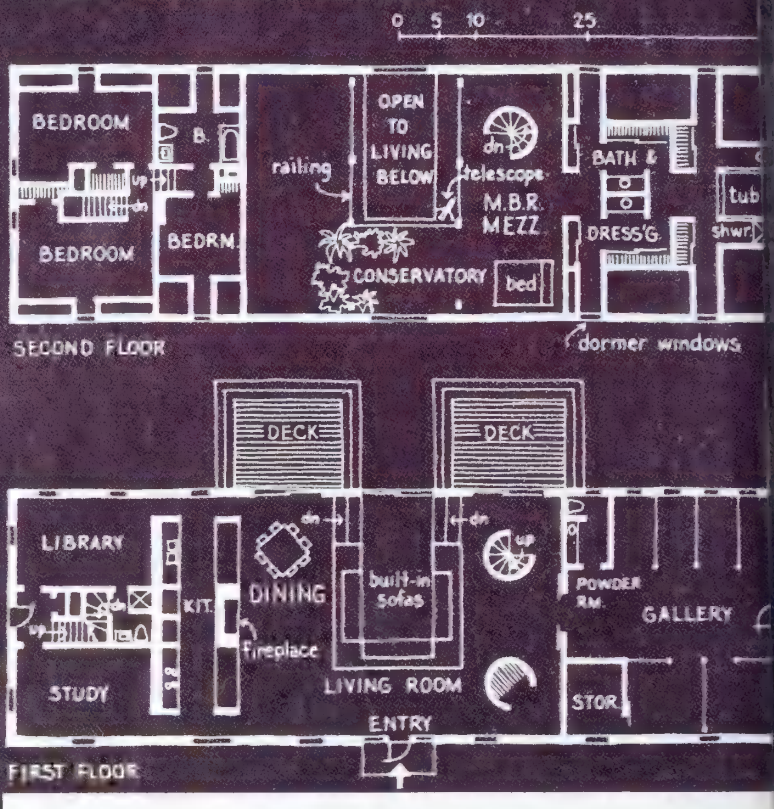
thout disturbing the strength, nity and traditional spirit the original building mass, ldfinger has transformed the n-of-the-century structure o a truly contemporary space, led in the interiors by his fe, June. Except for the dining le and chairs (*above left*) d the large hand-woven lows surrounding the white in front of the fireplace, the niture is all built in. Storage ace is provided along the rear e of the sunken seating unit t), with their fittings for ctronic equipment, liquor, etc. The linear kitchen (*right*) is creetly set off from the main ace by broad butcher block nters used for serving fets. A mirrored wall helps to nplete the glamorizing what is basically a washer/ er niche. Following the basic nmetry of the house, Gold- ger has pierced the horizontal ace with two cylindrical oms (*above right*), which, like central light well, provide tical contrast. The two oms (one is a coat closet and other a stair to the master te) also frame the old oden sliding doors that lead the former stable, which been made into a gallery.







INSIDE AND OUT, IT NOW IS STAMPED WITH THE IMPRINT OF THEIR CONTEMPORARY PREFERENCES AND PERSONALITIES



Perched high above the carriage house is a 24-nest dovecote (*center left*) that is still accessible from the loft. Doves no longer reside there, of course, nor is the loft any longer the repository for hay, grain and old automobile equipment (the manual elevator was used to carry such objects up and down). Instead, Goldfinger has converted this area into a master bedroom/dressing room suite and a conservatory (*above right*) filled with light and an abundance of leafy plants, many of which the owners purchased in Florida. Equipped with a telescope, it's also a marvelous place for following the stars on clear nights.

Goldfinger restored the original pine floor on this level and preserved the massive beams and truss tension rods, important structural elements of the house. Around the central opening (*right*), handrails were welded to the tension rods for safety and Plexiglas panels will someday be added to protect small children. Their bath (*top left*) and sinks were centered within the upstairs space to take advantage of the higher ceiling heights, while closets and the bed were placed along the lower sides, as shown in the plans (*above*). Since most of the walls are thick concrete block, opening up the house to provide a maximum of natural illumination and give a feeling of the landscape around them was a problem—doubly so since Goldfinger did not want to lose the house's feeling of solidarity. Whenever possible, he utilized existing openings for garage doors, etc. Glass was placed on all the dormers and a skylight pierces the slate roof. The original paned windows remain across the front (*left*), facing a common green shared by other structures of the estate complex, but three sets of sliding doors at the rear bring in light and a view of the private garden at back. Dual decks visually float on the lawn under the tall trees. One of these decks, which adjoins the kitchen and dining area, is an ideal spot for outdoor dining. The other is a comfortable spot for just relaxing and enjoying the surrounding greenery.

PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION









WHERE EVERY INCH COUNTS

Editor NANCY CRAIG ☐ Texas-based Interior Designer Norman Foster wanted a small New York City hideaway for himself and his wife. What he found was a typical, chopped-up older apartment—with some plusses: a working fireplace, six windows and good wood floors. Foster first restructured the interior, adding new storage space (see *plan at near right*). When he then learned that his daughter, Victoria, was to marry Jack Micael Solovey, he gave them, as a wedding gift, the use of the apartment for two years while they would be studying interior design—and the whole family joined in the decorating and furnishing.

The living room (*above*) mixes contemporary with antique furniture and fine old Caucasian rugs, flavored with natural materials —cotton, linen, leather. The jewel of a kitchen (*top right*) was designed by Bernard Sucher of St. Charles Kitchens. Shiny stainless steel with wood and tile detailing makes for easy upkeep and contemporary good looks. Storage ingenuity here includes a slim cabinet (*center*) incorporated in the wall separating the kitchen/dining areas from the living room. The alleylike bath (*center right*) was remodeled to contain two compartments after the door was moved from foyer to bedroom side. The bedroom's freshness (*below right*) comes from Fortuny's blue-and-white "Ashanti" design.

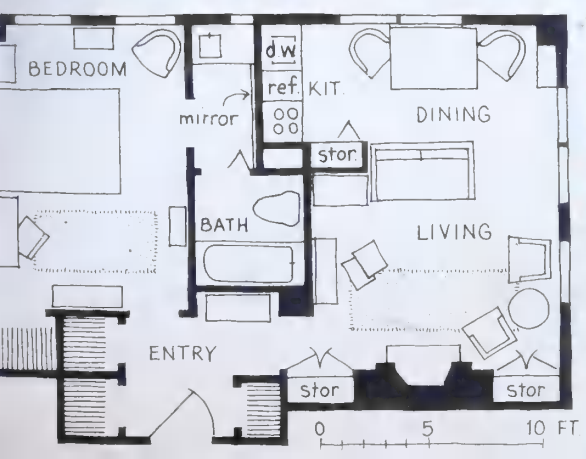
PHOTOGRAPHS, MARIS/SEMEL; PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION










BEDROOM
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new hellenic drama

GIVES VITALITY TO AN OLD BROOKLYN BROWNSTONE

By SUSAN LEWIN □ With their grand ceiling heights (11 feet in this case), fine architectural details and symmetrically placed windows along the short wall, renovated brownstones have become familiar sights. It is a genre of remodeling that is especially interesting because of the variety of possible solutions within fairly standard boundaries (though this house is an unusually large 22 by 65 feet). Nina and Hal Einhorn, both architects, approached their 1882 house in the Park Slope section of Brooklyn with a desire to restore spaciousness and light to what had become a maze of small rooms. Their purpose was greatly furthered when they uncovered (along with natural brick walls) a light shaft (*near right*) to give natural light to the center of the structure, a rarity in brownstones. But what most distinguishes the Einhorn "parlor" are the rare jewel-toned Caucasian kilims and Greek artifacts and antiquities brought back from travels. Nina, who was born in Athens, is also an archaeologist and her collection of clay pipes over the mantel is the result of a dig (since all were less than 200 years old, she was legally free to keep them). Plexiglas shelves hold Greek oil lamps and coins dating back to the 4th century B.C. The needlepoint pillows and samovar are Greek and the saddlebag from Kuwait. Modern paintings by two Greek-Americans, Osyczka and Zymarakis, hang over the sofa and on the rear wall, respectively.



MARIS/SEMEL

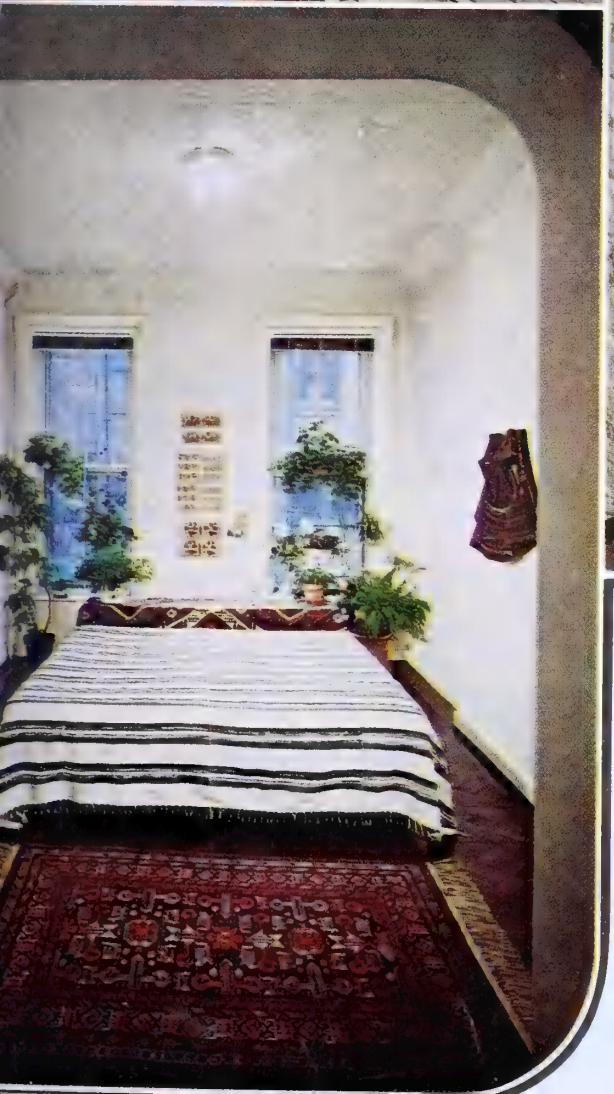




WITH PROFESSIONAL REGARD FOR THE ARCHITECTURE THAT WAS THERE, A CELLAR BECOMES USEFUL LIVING SPACE









Architecturally, the real challenge of the Einhorn house was the ground floor, a dark, dingy cellar. On the minus side was a tangle of ceiling pipes and coal chutes that had to be eliminated and re-routed. But the plus side more than made up for this—there was a sensational 60-foot sweep of brick archways and natural stone foundation walls that, painted white, evoked the Mediterranean spirit the Einhorns love. The lack of light was solved by replacing the back wall with a sliding glass door that both lets in light to the kitchen and dining room (*top center and far left*) and opens onto a rose garden. The white marble floor was painstakingly re-cut from a demolished staircase in a Victorian hospital in Brooklyn. Every evening for two months, by trial and error, the Einhorns placed each piece, using the arches as their guide. The sitting room with its Cretan pillows (*above*) also serves as an architectural office. Like the rest of the upstairs parlor floor, the master bedroom (*left*) has many Greek accents, notably a coverlet from Mykonos with the bolster covered in a red-and-green fragment from a Caucasian kilim.

FOR DETAILS, SEE PRODUCT INFORMATION



LANDMARK HOUSE REGAINS ITS LOST PRIDE

By JOHN H. INGERSOLL

Over 100 years ago, the street on which this townhouse is located was considered the most elegant in the Bronx, New York City's northernmost borough. Today, living here requires a pioneer spirit. Police rate this section of the city as a high-crime neighborhood. Yet the William Housemans chose it for several sensible reasons, not the least of which was the space in and the undeniable charm of the house. Moreover, they were pleased to learn that the city had designated the entire street an official







PHOTOGRAPHS: © PHILIP ROEDEL; FOR DETAILS, SEE PRODUCT INFORMATION

landmark, thus indefinitely barring the wrecker's iron ball. More about the Housemans' adventure begins on page 10; results within the house are evident here. Like most old New York townhouses, this one is soundly built but it was divided on every floor by a maze of small rooms. Bill and Jean Houseman engaged Architects Richard and Judith York Newman to open up the interiors and help them replan the spaces. This the Newmans managed splendidly by cutting a well (*below left*) through the house from kitchen floor to skylight. Rooms were then designed around the well—some open to it, such as the living areas (*below*) and kitchen and dining spaces (*left*). Old plaster was torn from the long walls, exposing the brick that handsomely complements the contemporary mood of the interiors. So also do the rich brown ceramic floor tiles an the kitchen/dining level—"Terra Vitra Burrstone Chestnut" from American Olean Tile Co. Floors in the living areas are the original oak boards, sanded and refinished with polyurethane.









MARIS/SEMEL

a redcoats' hospital starts a new american history

Despite a colorful history dating to the Revolutionary War, the old house in Philadelphia's Society Hill section was in a state of ruin when it was first purchased by John and Brigitte Knowles, a husband-wife architectural team. Originally built as a British hospital, the house had finally been abandoned by its last owner in the 1930s (an old sea captain who converted it to a "Greek Tea House"), and it had no heat, electricity or plumbing. Undaunted, the Knowleses were still eager to proceed. For one, the bad condition engendered an attractive price. Also, as architects, they wanted a place to express their architectural thinking about space in general and personal meaning of a house as "home" in particular. The double-story living room reveals much of the way interior spaces relate to each other. The upstairs dining room and library (*upper left*) and the living room below them (*right*) are actually three separate rooms, yet all three are part of a single volume. One is always able to see—and sense—one space when in another. Light is brought in from the rear by windows in interior walls and by the new conservatory (*above center*) with its glass wall and skylight. Because John Knowles does not like to see the sources of artificial light, he hides them with a textural treatment he calls "ceiling eyelashes." The Knowleses feel their space is a piece of sculpture and they therefore treat the walls and floors alike, with their rich geometric Oriental carpets providing colorful patterning on both.







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Sunlight permeates the entire house, a result John and Brigitte Knowles worked hard to achieve. For their own bedroom, a vertically adjoining sitting room (*above*) was carved out of the space below, the floor between them removed and a strong tie beam added for extra support. This allows natural light to enter from above as well as from the east-west windows. The couple's two-year-old son, Lloyd Christopher St. John, is as at home here as he is in the playroom (*near right*), another light-catching two-story volume. The mushroom painting in the playroom is by Joe Johnson, who also did several of the other paintings in the house, as well as the round wooden sculptures near the living room fireplace. The library (*left*), too, receives illumination from several angles—and seems visually to float between the living room and dining balcony. Besides having their own architectural firm, BJC/Knowles, both of the Knowleses are involved in teaching. John, who was born in England, is chairman of the department of architecture at Temple University; Brigitte is on the faculty there and she also teaches architecture at Drexel Institute of Technology. They met, incidentally, at the University of Pennsylvania, where both were studying with Louis Kahn, and the design of the weaving to the left of the fireplace in the dining balcony (*above right*) is from the floor plan of a house by Kahn. The weaving, the furniture and the paintings in this area (*far right*) are all John Knowles' endeavors. Of the same Philippine mahogany used for the architectural trim, his furniture echoes the cubistic lines of the building and, like the building itself, is specifically planned to their way of life. For example, each cube chair has two sets of rests, one for large books. The rug is a Vasarely design.









TOP LEFT, HARRY HARTMAN; OTHERS, MARIS/SEMEL

Editor MARJORIE HILTON □ **Top-ranking comedy entertainer Alan King breaks up audiences coast to coast, then for rest and surcease, returns to his home and family on the shores of Long Island. It's his recreation to play host and so the Kings built this guesthouse, a breezeway's walk from their main house, fitting it out for leisurely hospitality of the "Come for tennis and bring your bathing suit" variety. With pool, courts and barbecue grill at its doorstep, it copes with the casual life admirably but disarmingly, because Designer Melanie Kahane has furnished it with such style it's hard to believe its practicality. Upholstery fabrics compatible with damp bathing suits: vinyl, leather or, in the tweedy beige-white of sofas and chaises, a weave of polypropylene. Cushion fabrics are Indonesian batiks and an African chief's robe, made soil- and water-repellent. High-glass lacquer protects such intriguing table surfaces as the raffia weave on the sofa table and an African bark cloth on the coffee table. Architects Elder, Angell and Lange gave the exterior a lath-and-plaster Tudor look, in character with the main house. But, except for hand-hewn beams and a leaded window, the glassy, slate-floored interior is hardly Tudor. Door left of the fireplace (*below*) opens to a projection room. Movie screen pulls down from a slot hidden in the beam above the painting on the opposite wall (*right*).**

LEISURE FIT FOR *A* KING





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One corner of the Alan King guesthouse living room contains a food and drink bar (*left*) framed in rustic posts and paneled in gray-weathered battens. It's tantamount to a structure within a structure and was built, like the house itself, by Edward H. Stein. Custom-designed swiveling stools are upholstered in shiny vinyl, a sharp blue accent in a room that is basically white, beige and wood-color. There are poolside dressing rooms and one guestroom (*below*), which is a charming suggestion of a "Gatsby" wicker-furnished summer bedroom in an old-time seashore house, with some sophisticated differences—the cool, trim navy blue-and-white coloration, for one. For another, the careful mix of patterns and pattern scales, from a bold geometric print on the bed, bench and rocking chair to the small flecks in the tweed carpet. The table skirt may look like an American country calico, but it's Indian cotton print (calico comes full circle). Draperies are a French checkered cotton, the same fabric laminated to the window shade, giving the window a unified, all-in-one finish. The checks are repeated in the pleated lampshade. Wallpaper is a tiny, diamond-pane pattern, almost unobtrusive, but it ties all these patternings together.

WICKER AND CALICO – NOSTALGIA UPDATED



refresher course for the bathroom ...large or small

More and more bathrooms are shedding the ordinary trappings of yesteryear to become spaces of style and glamor. In bathrooms large and small, you find exercise equipment, reading lights, flowers, plants—and materials straight out of the living room. Paper and pattern and accessories give the illusion of other places, other rooms. Leading off our refresher course on the fashionable bath is this exotic return-of-the-safari space. Interior Designer Gary L. Knight of the J.L. Hudson Co. in Detroit papered walls and ceiling with zebra stripes, furthered the imaginary link to the jungle with lots of greenery and added the punch of framed prints and a single candle.





Just 25 years ago, the average American house had only one small, bleak bathroom. No matter how many bedrooms, how large the family or how fancy the furnishings, all members of the family hurriedly finished their ablutions to make way for the next in line. There were few long soaks, and primping was done in the *boudoir*. But now! Not only are two or more bathrooms to a household commonplace, but bathrooms are places to spend the most pleasant time of all. **In this luxurious,** light-struck bath/sitting room (*above*) in Fort Lauderdale, Fla., Designer Renee Leonard lavished the floor and walls with colorful Spanish tiles. The "painting" over the tub is an arabesque design created by setting special tiles into the all-over pattern. Plantation shutters regulate the flood of light through the Palladian windows. Over the tub, a light in the ceiling sends down a beam of warmth with a flick of a switch. The tub is fitted with a Jacuzzi whirlpool; the enclosed shower works as a steam room. Wicker furniture, pewter fixtures and small bowls of summer flowers make this an appealing retreat. **For the man of the house,** Rubén de Saavedra designed a tailored bath-dressing room (*left*) in Westchester County, N.Y., with textured wallpaper in striations of earth tones on ceiling, door and walls. Under the Formica counter on the window wall, a wood cabinet conceals the messy clutter of washcloths, soaps and shaving essentials. A special section holds fresh towels. On the opposite wall, built-in storage holds shirts, socks and out-of-season clothing. The window, half covered with a textured shade in the earth tones of the wallpaper, brings in the pleasant greenery of the well-manicured suburban garden outside.





stel colorings lend a sunny, y spirit to the bathroom bove) just off the master bed- om of Mr. and Mrs. Matthew rnreich. Although the patterns e not alike, Designer Audré ber has given both bath and droom (*shown on the cover of e February House Beautiful*) identical blithe and breezy eling. The wallpaper here is illed "Flambé" after the all- er flamestitch pattern on pew- r vinyl ground. Offbeat acces- ries: a vanity stool in silvery ewter vinyl punctuated with ailheads, an amusing and fanci- l ribbon-tied *tabouret*.

ush greenery thrives in the plendor of a modern Manhat- an bath (*top right*). Despite the oftness of pink ceiling paper nd coordinated sink by Sherle Wagner, Architect Alan Buchs- aum of Design Coalition has reserved the spare, rectangu- ar look of contemporary archi- ecture. Since the marble tub nd base around the room were lready there, Buchsbaum only dded the basin and the vanity abinet of lacquered wood to nify the whole space.

A fresh and feminine setting rom the San Francisco Interna- ional Design Show (*right*): "Her" bath designed by David Hicks. All the spaces are unified by ceramic tile and fabrics de- signed by Hicks, and spiced by such unlikely combinations as a shiny bucket for guest towels, a chrome-and-glass étagère and ruffly skirts around both the bathtub and the dressing table.

RIGHT, GEORGE R. SZANIK; ABOVE, BILL HELMS; BELOW LEFT, O. PHILIP ROEDEL; OTHERS, MARIS/SEMEL

The extraordinary bathroom (*near right*) in a 14-year-old once-ordinary house on the Connecticut shore reveals the triumph of elegance over the functional. (Certainly there is little *accoutrement* to remind one that this is a bath.) The owners, Designers Ben Piazza and Don Bondy, have lavished meticulous attention to detail. The tub area is decorated in brown-and-white Italian marble with antique fixtures; doors to the toilet space were created out of doors to an old armoire. The "vanity" is an old chest, stripped and refinished, that was used in a dining room in an earlier incarnation. Wood floors, originally blond, were sanded and restained in a darker tone. The walls—there is not even a hint of conventional tile or paper—are covered in brushed silk velvet.

To flatter a savvy Maine Chance kind of a lady in Westchester County, N.Y., Rubén de Saavedra designed an elegant and fragile bath-dressing room (*near right below*). Lighting is carefully placed around her make-up area, where jars and tubes have a place of their own. Wallpaper by Piazza Prints complements hardware and fixtures by Sherle Wagner, a Portuguese rug from Stark Carpets and vinyl upholstery from WG Vinyls. "Riviera" blinds by Levolor Lorentzen, from Holland Shade Co., add shiny radiance to a room already aglow with the glamor (and visually space-expanding reflections) of a wall of mirrors.

Its generous dimensions and lavish equipment forever say goodbye to the concept of the bath as a small, cold functional space in this design by Architect Alan Buchsbaum of Design Coalition for an exhibit at Manhattan's Owens-Corning Fiberglas Center (*top right*). Green ceramic tile and Artemide Fiberglas lighting with bare bulbs set the stage for the "Here Comes Tomorrow" combination of exercise gear and a television set with American Standard tub and bidet.

For an interesting optical effect in a real powder room (*center right*) in a New York apartment, Buchsbaum used two quarter-circle mirrors placed at right angles to give the impression of two intersecting circles. The chocolate brown-and-silver wallpaper, its coloring coordinated with the brown wallpaper in the hall, extends the illusion with a circle-on-circle pattern that climbs the walls and then goes on arcing its way across the ceiling above.

Surely Cleopatra was the inspiration for this *luxe* skylit bathroom (*below center right*). Designed by Melvin Dwork for Mr. and Mrs. Sidney Horowitz, it sports such sybaritic delights as a sunken tub, large panes of glass to let the outdoors in and polished chunky hardware that resembles nuggets of gold. Walls, tub, floors and the vanity top are in marble, the ceiling and vanity in eggplant vinyl patent. The Florentine chair is inlaid with mother-of-pearl.

The master bath in the Norwalk, Conn., millhouse remodeled by Architect Alan Bergmann and his wife is seemingly filled with endless light (*far right*). Source of all the illumination: two simple strips of bare-bulb lighting, reflected in an expanse of mirror on the wall behind the vanity and on the ceiling above. Silver-and-white wallpaper extends the feeling of subtle glitter; through reflection, a favorite red-and-blue framed print, optically interesting in itself, can be enjoyed from almost any spot in the room. The Bergmanns used louvered shutters and cabinets to introduce another texture to break up the potential flatness of the mirrors and plain walls—and to add valuable storage.

PHOTOGRAPHS, TOP RIGHT, FELICIANO; BELOW CENTER RIGHT, BILL HELMS; BOTTOM RIGHT, O. PHILIP ROEDEL; OTHERS, MARIS/SEMEL; FOR DETAILS, SEE PRODUCT INFORMATION















A DASH OF SPICE FOR A STANDARD SALT BOX



Editor NANCY CRAIG □ At quick glance, there is nothing about this spacious contemporary room to suggest that it is an addition to a modest two-bedroom, two-story salt-box. Although Mr. and Mrs. Laurence Gould enjoyed their house on two wooded acres in Westport, Conn., they wanted more space for entertaining. With a dramatic soaring ceiling and double-story chimney bounded by glass (*left*), the room created by Architect Abraham Rothenberg is superbly suited to that purpose. The rest of the house also gained a more interesting spatial character when he relocated the entry to the former dining room (see *plan*). The former den became the new dining room (*above*) with a buffet replacing an exterior wall. Three steps lead down to the addition.

To avoid a clash between the old and the new, Rothenberg kept the mass and materials consistent. On the exterior, the extension blends with the existing house: horizontal siding is used on both, the roof shingles are the same color and the pitch of the new roof is comparable to the existing roof. Sliding glass doors open the new room to a view of the woods (*right*). Interior Designer Joan Kadushin enhanced this openness with contemporary classic chairs and sofas, track lighting, Spanish counter tiles, gleaming terra-cotta floors, and the Goulds' collection of modern art. The painting in the dining room (*above*) is, incidentally, by Barbara Rothenberg, the architect's wife.

PHOTOGRAPHS, MARIS/SEMEL; PLAN, NATALIE F. SIEGEL;
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SPACE EQUAL TO THE ART IT FRAMES

Back in the days before space was considered a luxury, New Yorkers viewed it with an expansive attitude. In 1912, the year this building was constructed, it was not all that unusual for Manhattan apartments to be the size of country homes. Measuring 126 feet from the end of the living room (*upper right*) to the kitchen (*not shown*), this Upper West Side beauty was the perfect choice for Architectural Designer Susan Caldwell and her three children, aged four, six and seven. At that time, the rooms were dark and dingy, with a deep-stained mahogany wainscotting on the walls. By happy coincidence, Ms. Caldwell is an art dealer as well, and her conception was to make the spaces strong and clean, with lots of light and white walls to show off her collection of large canvases. So she removed the wainscotting and designed sculptural furniture forms for the gallery (*above*), covering them with the neutral carpet used for the floor. Besides being comfortable and inexpensive, they are indestructible playforms for her children. Carpet also wraps the bed she designed (*middle right*), with two Ellsworth Kelleys shown overhead. The white-painted mantel,









anked by a Raymond Parker and a atherine Warren, is the only reminder f the building's origin; even the Tudor rched openings between rooms are quared off in Ms. Caldwell's quest for pen space. And nothing competes with er art, from the circular work by liott Lloyd in the dining space to the naller Warren and Ulfert Wilke xamples that hang in the living room.

MARIS/SEMEL: FOR DETAILS SEE PRODUCT INFORMATION





AMIABLE OLD HOUSE STARTS OVER AGAIN

Editor NANCY CRAIG □ The scene of this
landscape is Greenwich, Conn.; the focal p
a 150-year-old remodeled farmhouse. T
changed by additions made before the ten
of the present owners (an older couple
married children), the house has just reale
its third renovation. Now it's a weekend ho
winterized for possible year-round living.

Architects Robert A. M. Stern and Joh
Hagmann rethought the exterior to give
house a continuity in style (*left*). A serie
redwood steps provides a wider and
graceful route to the garden door.
main entrance to the house is at the side.)

Without losing the character of the adjoin
rooms, Stern and Hagmann removed the
between the living room and hallway (*be*
left). "It was one of the most important th
we did," Stern explains. "Before this, the ro
were tight and boxlike, and getting perspec
on the beauty of the staircase itself was diffic
Now, it's like an ornament on one side of
living room." From the entry, the dining roo
stately columns define that space as well
supplying structural support.

The living room in the past was "small, ho
less." Removal of the far wall into the hallw
was an improvement, but it's the enormous cu
ing bay window added on at one side th
makes this a splendid country room (*below*).
second view (*below near right*) shows the li
and airiness brought into the erstwhile gloo
interior from a continuous band of windo
with the bonus of banquette seating.

On a hunch, Stern and Hagmann remov
the gypsum board ceiling in the living ro
and found what they were looking for: har
hewn beams (*above right*). Further remodeli
developments here were the built-ins on ea
side of the fireplace with its distinguished
wood mantel. For simplicity, recessed lighti
substitutes for lamps; two free-standing car se
chairs and a small abstract rug grace the fi
place area. Needed seating for parties is pr
vided by the intimate recessed banquette bu
in to the left of the fireplace (*far right belo*

MARIS/SEMEL











THOUGH MODERNIZED, IT RETAINS THE SIMPLICITY OF ITS COUNTRY CHARACTER

The sunlit dining room in this onetime farmhouse is a testimonial to Architects Stern and Hagmann's eye for detail (above). The most obvious—in fact, the overwhelming—feature about this space is its simplicity, a detail that's difficult to achieve without appearing incomplete. Remodeling meant new and larger windows to bring in the out-of-doors. Old three-foot-high cast-iron radiators were removed and replaced by baseboard heating. The floors were cleared and painted a deep green-black. A recessed lighting cove was installed beneath the exposed beams. Again, freedom from as much floor-standing furniture as was possible.

The porch—*de riguer* for a weekend house—is, with Stern and Hagmann's design, a year-round pleasure (*above right*). Floor-to-ceiling screens and sliding glass doors open this room to the outside in a way it had not been previously. In winter, it is kept at greenhouse temperature for growing plants. In summer, it's a place for guest breakfasts and light lunches. The furniture is kept simple, stark white on a neutral stone floor with only fresh blooms for color. In a view from the oval dining table (*near right*), the actual curve of the living room bay window can be seen in contrast to the vertical surface of the doors on the porch. Continuous lighting placed along the edge of the screened porch, following onto the curving bay of the living room, is part of the redesigning of the house.

Upstairs, a once-claustrophobic attic space has been reshaped into a multipurpose guest bedroom/study (*far right*). A false ceiling that had been put in at some uncertain time in its past was taken down only to reveal more hand-hewn beams. Now, the room serves as an informal area where the owners can relax.





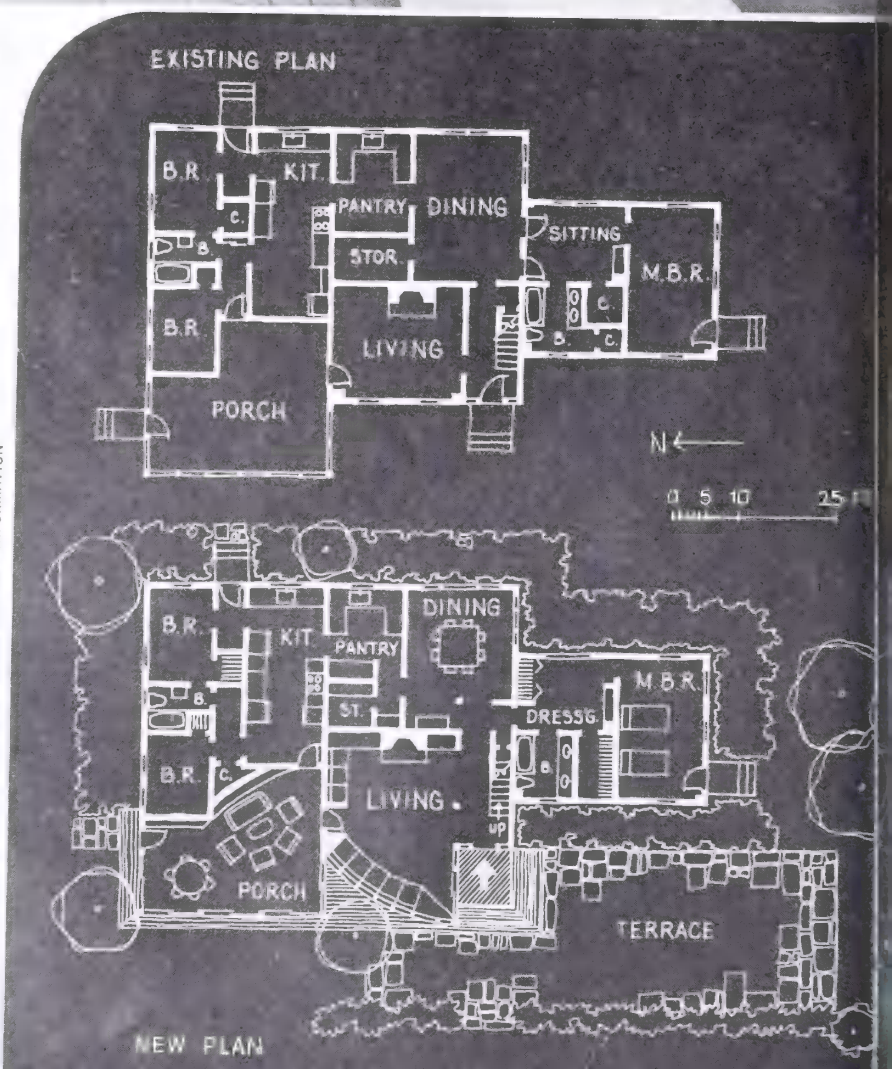


IN AMBIANCE AND CONVENIENCE, IT IS NOW VERY MUCH A HOUSE OF TODAY

Unlike the living room, the kitchen (*above*) was not reshaped and enlarged to contain all its functions. What Stern and Hagmann accomplished here, rather, was modernization. A good number of the old wall cabinets were kept, though some new ones were built and new doors were hung for all of them. The appliances were vintage 1946 and there was no dishwasher, so all-new ultra-modern replacements were installed. The kitchen, with all its easy charm, also operates on two vital levels: It's simple to cook a quick meal for two on a winter weekend and yet the space is ordered enough for more than one to maneuver for more elaborate entertaining. Flooring, in a practical brick pattern, is vinyl. Since the room is not flooded with sunlight, a bright green wallpaper adds a leafy radiance.

For a better look at the major structural changes, see the floor plan at right. Since very little remodeling was done on the second floor of this home, only the first-floor plans are shown. The topmost elevation is the original house as it looked from 1946 to the present; the lower plan indicates the changes produced by the expansion of the porch and living room spaces. Also adding impact is, as Stern puts it, the "sympathetic and inconspicuous lighting" created by the lighting designer, Carroll Cline.

PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION



DECORATING

with paint & paper

Surface features always worth investigating are two decorating basics—wallpaper and paint. Simple enough to apply, both are capable of a limitless variety of results when used together or explored alone. Multicolors do defy the once *de rigeur* white wall with significance in this spirited "Contemporary Retreat" *(above)*, where the painter's palette is used with unflinching expertise by Interior Designer George Edwin Starr for The Symphony AID Designer House in Charlotte, N.C. Architectural details draw comment when pointed up in golden yellow on the ceiling and a portion of the wall. Further impact is gained from the ribbons-of-color supergraphic and brightly painted side walls, which are galleried with art.

MARIS/SEMEL





paint&pape

Those perpetually sun-fille southern California days can not be brought to the East but one New York famil did, however, import a native mode that influenced thei Westchester lifestyle: the home built around a pool And it was Designer Rubén de Saavedra who decorated these sweeping spaces with nature's western pastels. The dining room, which looks out toward the pool, owes much of its moderately formal style to the silver Chinese-motif wallpaper (*far left*). The entrance hall (*near left*) stars a semi-translucent mural in



plastic—an abstract design by de Saavedra to filter light, insure privacy. Airy and light, too, is the surrounding wallpaper with a simple pattern to add visual height over the stairwell. The living room (*left*) recalls California colors. Wallpaper is an important decorating feature. Rubén de Saavedra uses a classic lattice pattern along the tray ceiling to set off the brilliant yellow walls—marked with white moldings—and add interest above eye level.

Color as fragile as a blossom fills the master bedroom (*top*). Paint says it all in variations of Wedgwood blue for walls and ceiling; moldings are picked out in white. The guest bedroom (*above left*) is a departure from the essentially delicate tones of the master bedroom. Rather, it returns to the great boldness of California colors. Fresh grass green is a companion to white, making for a sparkling interplay of patterns. It begins with the simplest plaid wallpaper that complements the furnishings and ends with the adjoining bath (*above right*) in contrasting paper.

O. PHILIP ROEDEL

Designer Tom O'Toole's idea of a living room that's just enough—casual without being careless, country without being coy—is in a New York City apartment (*right*). One wall painted in an earthy terra-cotta is the great *eclat* in this room. The color is bold, and here, bold is both beautiful and warm.

A cool fusion of many blues decides the appeal of this Manhattan bedroom (*below right*). Designer Tom O'Toole selected a blue-and-white vinyl wallcovering in the very smallest print from Karl Mann Associates.

Crisp, pretty and orderly is this more extensive view (*below left*) of the party room shown on our cover. The key to the look, created by Designer Michael de Santis, is the double helping of confectionary colors with white as the necessary foil. While energetic fabric prints are instrumental to the room, it's also the painted details that make it a success.

The wallpaper that generates excitement for a small dining area in Mr. and Mrs. Abbey Butler's New York townhouse is a geometric one (*right*). Designer Melanie Kahane opted for an uncomplicated yet interesting pattern. A fine sculptural effect is produced by the papered fireplace, matched to chair seats.

PHOTOGRAPHS: RIGHT, MARIS SEMEL; BELOW, BILL HELMS; OTHERS, © PHILIP ROEDEL. FOR DETAILS, SEE PRODUCT INFORMATION









COUNTRY CHIC

ALL DONE WITH SHEETS

grass roots inspiration used with urbane pizzazz

Editor LESTER GRUNDY ☐ **Here are patterns to evoke our rural past, on sheets such as Grandma never knew, out of J. P. Stevens' new Utica Fine Arts Collection. If they adorn beds with unprecedented color, ornament and the no-iron practical virtue of cotton-polyester percale, they are also bargains in decorating materials. Their generous dimensions and their prefinished hems suggest a score of off-the-bed applications. Exploring these, Designer Angelo Donghia created these two rustically chic bedrooms—one harking back to the no-nonsense Shakers, the other a reminder of sunlit cherry orchards.**



FELICIANO



Good Earth colors and the clean-cut designs of Shaker farmers inspired the checks of "Window Pane" *(left)*, a sheet pattern designed by Angelo Donghia, which in turn gave him the cue for this urbane yet countrified bedroom. Its wood pieces are rare Shaker, so beautifully simple as to be sophisticated. All fabric is sheeting. Smart turnabout: windows paneled in wood and walls curtained in sheets hung from pegs, Shaker-style. Quilted sheeting upholsters headboard and armchair and makes up into a comforter. Spicing the total look: checks in bolder scale patterning the blanket and vinyl floor.

A flurry of cherry blossoms and ruby-red fruit on a green ground—that's the makings of "Cherry Pie," a new sheet pattern by Donghia with overtones of country calico. Above, with limed batten walls and farmhouse baskets, it gives a far-from-naive bedroom that nostalgic look so dear to modern hearts. Sheets function as usual on the old Vermont bed, then go on to make a quilted spread, slipcover a chair, skirt a rectangular table, pad a window seat and, in a finale of all-togetherness, drape the windows in flounced tiers, edged in the elegant surprise of scarlet satin ribbon.



Editor LESTER GRUNDY ☐ **In New York, the penthouse living room of Mr. and Mrs. Calvin Klein is sable brown and white, visually spare, its expanse of white floor and walls seemingly afloat with sculptural silhouettes of classic modern chairs, a grand piano, the cubes and rectangles of black-brown upholstery and stainless steel tables. Physically, it is a cozy room, with pockets of comfortable, cushy—indeed, sprawly—seating warmed with light, sometimes mellow with candle-glow, always splashed with seasonal flower color and the prismatics of crystal accessories. It was planned to be something of a brown-and-white canvas, taking its color accents from the owners' art collection, which is continually rotated and displayed on a low shelf along one wall (shown: a study of rectangles painted by William Polito). The fashion designer and his wife entertain frequently and so envisioned it also as a flattering setting for guests who themselves bring color and animation into the room. U-shaped arrangement of upholstered banquettes and lined-up coffee tables is flexible: All are individual squares to rearrange as occasion requires. John Stedila was the interior designer.**

a sable-and-white setting

TO COLOR *WITH* FRIENDS, FLO*W*ERS *AND ART*

FELICIANO

chicken

It was a French King, Henry IV of Navarre, who wished for his subjects a *poule au p* every Sunday, and a president of the United States who, later, was to be remembered (incorrectly, for he never uttered the phrase) as having campaigned for office on the slogan, "A chicken in every pot and a car in every backyard, too."

Until about 1940, when the chicken industry began to get into high gear—spurred, as a matter of record, by The Great Atlantic and Pacific Tea Co.—chicken had pretty lean picking. The chickens were lean, too. Today, it's a different story. Modern chickens lead a bird's equivalent of the life of Riley. It's a short one, but merry, in the sense they do absolutely nothing all day long except eat the most delectable, nutritious foods. All dalliance and no work may make Jack a dull boy, but it makes a mighty fine bird to place upon your table. The result of this sybaritic life is chickens of unmatched quality, tenderness and flavor.

It is important in cooking chickens to choose the right chicken for the dish. On page 136, we spell out the innumerable ways chickens are available, how to buy an how much and how to cook them. In addition, you will find in our "Nobody" column, page 142, the answers to many questions *re* chickens and on page 140 Jacques Pépin disjoints a bird. Finally, we present a beautiful collection of recipes.

COUNTRY STYLE CHICKEN PIE

- 1 five- to six-pound poached stewing hen (*page 136*)
- 4 tablespoons butter or margarine
- 5 tablespoons flour
- 1½ cups chicken broth
- ½ cup heavy cream
- Salt
- Freshly ground white pepper

Pastry:

- 1 generous cup all-purpose flour
- ½ teaspoon salt
- 4 tablespoons (½ stick) butter or margarine
- 3 tablespoons vegetable shortening
- 3 to 4 tablespoons ice water

Lift the hen from the stock. (Return the kettle to the stove and reduce broth as recipe indicates. Strain.) When hen is cool enough to handle, strip off skin and cut off meat in large pieces. Discard skin and bones. Place chicken in a 1½-quart baking dish.

To make the sauce: Heat the butter in a heavy saucepan. Stir in the flour and cook, stirring constantly, until the mixture (the *roux*) froths—about three minutes. Add the broth and cook, beating constantly with a wire whip until you have a smooth, thick sauce. Finally, whip in the cream, salt and pepper to taste. Pour over the chicken.

To make the pastry: Cut butter or margarine and shortening into the flour with a pastry blender or two knives until the mixture looks mealy. Add just enough water to hold the pastry together. Mix in with a fork. Knead on a lightly floured board for half a minute or so. Wrap in waxed paper and refrigerate for 30 minutes.

Roll the pastry out into a circle about 1½ inches larger than the top of the baking dish. (Note, this is a rich pastry, so if it breaks, simply patch it.) Roll up the dough on the rolling pin and center over the dish. Unroll. Trim the pastry, leaving about ½ inch all around. Fold under and press together to form a high standing rim, then flute. Cut slits in the crust to allow steam to escape.

Bake in a preheated 450° oven for 25 minutes or until the crust is golden. Serves five or six.

FROM DETROIT'S LONDON CHOP HOUSE: CHICKEN ROASTED WITH GREEN PEPPER BUTTER

Everybody who is anybody eats at Detroit's London Chop House—bankers, brokers, show-biz people—and for good reason. Excellence is the touchstone because Lester Gruber the patron, is a perfectionist.

- 3 2½-pound broiler-fryers

Green Pepper Butter:

- 3 tablespoons green peppercorns
- 1 cup (2 sticks) salt butter, softened to room temperature
- ¼ cup dry white wine
- 1 tablespoon dried tarragon or 3 tablespoons fresh, minced
- Half a lemon
- Salt

Crush the peppercorns in a mortar and pestle or with a meat pounder. Failing that, place them between two sheets of foil and crush by placing a heavy knife flat on top of the foil and bringing your fist down hard on the blade. Scrape off the foil into a bowl. Add the butter, tarragon and wine. Beat with an electric mixer until you have a smooth paste. Taste. You may need a bit of salt.

Rub the cavities of the birds with the cut side of the lemon, then sprinkle with salt. The next step is to coat the chicken meat *under the skin* with the green pepper butter. Here's how: Starting at the neck end, loosen the skin of each chicken by carefully running your fingers between the skin and the meat, around the breast and down the thighs and legs. This is not difficult, since the skin is very lightly attached to the flesh, but take care not to break the skin.

For each chicken, take one-third of the green pepper butter. Set aside a good generous teaspoon to coat the skin. Take half the remainder and slide it under the skin on one side with a spoon. Then using your hands, smooth it over the breast and down the thighs and legs. Once both sides are finished, truss the bird securely. Then smooth the remainder of the "butter" over each bird. If possible, let the birds stand for an hour or two.

To roast, place all three birds on a rack and roast in a pre-

in the pot & out

heated 400° oven for 30 minutes or until the legs feel soft when pressed and juices run clear when the leg is pierced with a fork, or until a bi-therm dial meat thermometer registers 175°. Once cooked, allow the chickens to stand for about 15 minutes so the juices can settle.

Using a pair of kitchen shears, cut the chickens in half. Serve half a chicken with lemon quarters and watercress to each person, the buttery pan juices in a heated sauceboat on the side. A simple green salad is all you need to accompany it. Serves six.

ROGER'S LIME-BROILED CHICKEN

Roger's, formerly of Bridgehampton, Long Island, now and new at 324 East 57th St. in Manhattan, is at one and the same time elegant and informal. Roger Martin and George Medinnus, the owners, are their own *maître d'hôtels*, which lends a very personal touch. The menu tends to being American but not "sticky-bun" American.

2 2½-pound broiler-fryers, quartered

Marinade:

¾ cup Rose's lime juice
Juice of 2 lemons*
¾ cup vegetable oil
1 tablespoon rosemary, crushed
1 tablespoon salt
6 to 8 peppercorns

Cut the tips off the wings of the birds and freeze to use next time you are making chicken broth. Freeze necks, gizzards and livers (separately) against the future.

Place the chicken pieces in a plastic bag. Mix the marinade and pour over the chicken. Squeeze out all air and tie the bag securely. Place in a pan in case the bag leaks and turn the bag frequently so that all the pieces are well soaked in marinade. Marinate several hours.

Broil (see *page 136*), basting frequently with the marinade. At Roger's, the chicken is served with saffron rice and the good juices from the broiling pan.

*Drop the limes into boiling water for a few seconds and they'll yield more juice.

BREADED CHICKEN BREASTS WITH SAUCE TARTARE

6 suprêmes*
1 cup flour, about
Salt
Freshly ground white pepper
1 egg, slightly beaten
1 cup fine dry bread crumbs
1 cup freshly grated Parmesan cheese
6 tablespoons butter
3 tablespoons peanut or vegetable oil

*Sauce Tartare***
2 cups mayonnaise
2 cloves garlic, crushed, peeled and minced
6 gherkins, minced
6 pitted olives, minced
8 to 10 sprigs parsley, minced
1½ teaspoons dried tarragon, crumbled
Several twists of the peppermill

Place each boned breast between two sheets of waxed paper and flatten somewhat with a meat pounder or cleaver. Season the flour well with salt and white pepper and spread on kitchen parchment; beat egg slightly in a soup plate; mix crumbs and cheese together in a flat plate. Now, roll each breast in the flour, shaking off any excess. Then dip in the egg. Finally, roll in the crumb-cheese mixture, pressing the crumbs in firmly. Place on kitchen parchment and let coating set at least 15 to 20 minutes or several hours, if you like.

To cook, heat the butter and oil over moderate heat in a large heavy skillet. Sauté two or three at a time for about three minutes, then turn and sauté on the other side two to three minutes. To determine if they are cooked, press the tops with your fingertip. They should be springy to the touch. At this point, lift to a heated serving platter and cover with kitchen parchment; put into a keep-warm oven (250°). Serve piping hot, garnished with a parsley bouquet, to six.

*A *suprême* is one side of the breast of a chicken removed raw from one side of the bird, in a skinless, boneless piece.

**To make the sauce, which should be made in advance: Combine all the ingredients thoroughly. Seal with Saran and let stand several hours to mellow.

SUPRÊMES DE VOLAILLE A BLANC

(Breast of Chicken with Cream)

6 suprêmes*
4 tablespoons (½ stick) sweet butter
Juice of 1 lemon, strained
Salt
Freshly ground white pepper
2 shallots, peeled and minced
1 cup heavy cream
¼ cup Port or Madeira
Minced parsley

Melt the butter in a nine-inch-square, rather shallow casserole that has a cover. Do not allow the butter to brown.

Pour the lemon juice into a shallow dish. Dip the breasts into it, coating both sides. Then sprinkle with salt and pepper. Roll in the butter in the casserole. Once all the *suprêmes* are arranged in the casserole (they should lie flat), sprinkle with the shallots. Add the cover and place in a preheated 400° oven. Cook for 12 minutes or until the chicken feels "springy" to the touch. Lift chicken from the casserole to a serving platter. Cover with waxed paper and keep warm in a low 250° oven. Add the cream and wine to the casserole. Bring to a boil. Cook on moderate heat until it has

cooking with Helen McCully

CONTINUED ON PAGE 134

wines made here to drink here

Although their polite wine talk usually centers on the imported nectars, Americans drink the native bottlings. Last year, roughly 85% of the wine we consumed in this country was produced here from grapes grown here—and it's no secret that vintners in many traditional European wine areas are thinking, blending and shipping more offerings especially made for "the American taste." In this article, we take a look at the current state of some of the native wines from our two largest vineyard areas—California and New York

By EMANUEL and MADELINE GREENBERG

If you are one of the growing number of American wine-drinkers, you are at least somewhat familiar with the names Paul Masson, August Sebastiani and Robert Mondavi, Karl Wente, Clarence Taylor, Brother Timothy and Ernest and Julio Gallo. For these men are only a handful of the many in this country trying to produce sufficient wine to meet the needs of our tables, punch bowls and preprandial apéritifs.

The popular wines in all countries lucky enough to have a wine industry are the local products. That makes sense, too, and not for chauvinistic or balance-of-trade reasons. It's that native wines and foods tend to be compatible because they have been nurtured by the same earth, streams and air—and coaxed to maturity by vintners whose tastes have been formed by the same influences as the consumers they make their wines for.

What then accounts for the abject deference to foreign labels that is still prevalent in some quarters? Decades of subtle conditioning and canny salesmanship. Even today, there are innocents who will say that Entrecôte aux Champignons is superior to plain Steak and Mushrooms. Professionals in the wine world are not so blind. American wines have been winning awards in European tasting competitions practically since there was an established wine industry in the U.S. (In last summer's annual judging by the prestigious Oenologique Club in London, for example, Inglenook Vineyards won a top-rated gold seal for its 1971 Napa Valley Johannisberg Riesling, a silver seal for Napa Valley Charbono 1969 and a bronze for Napa Valley Zinfandel 1970; Beaulieu Vineyards was given a gold for its 1969 Cabernet Sauvignon, a silver for Beauclair Johannisberg Riesling 1970 and a bronze for Beaufort Pinot Chardonnay 1970; Hanns Kornell won a gold for its Champagne Extra Dry and a silver for its Champagne Brut, and a bronze seal in the sparkling wine category was given to the Pére Marquette Champagne Brut of Thompson Winery in Illinois.) A week does not go by without some foreign oenologist visiting the University of California's school of viticulture for briefing sessions on the quiet revolution in the California vineyards.

The program there has two prongs that influence what is happening with our native wines. One deals with getting more *out* of the grape—studying soil and climate, field-crushing grapes as they are harvested, experimenting with controlled-temperature fermentation to retain all the virginal flavor characteristics. The other part deals with putting more *into* the grapes—testing ways to improve quality and yield, developing new grape varieties, working to increase plantings of premium wine grapes.

All this has already had one major result: With more fine grapes available, many vintners have moved from generic (Burgundy, Chablis) to varietal bottlings, labeling wines for their principal grape (Pinot Noir, Pinot Chardonnay). To warrant a varietal tag, a wine must contain at least 51% of the named grape and exhibit the characteristic flavor of the grape—although that is not always as apparent as one would wish.

The Cabernet Sauvignon is California's outstanding varietal wine, and it holds a special place in vineyard history. It was the first American wine to win international acclaim as a wine to be judged on its own terms and thus to demonstrate the potential of varietal bottlings. Hard and tannic when young, it matures into a wine of enormous—almost enveloping—bouquet and lingering aftertaste. Just don't drink it young. Heavy demand is bringing Cabernet Sauvignons to the market before they're ready. A reliable vintner, a vintage date and designations like "Private Reserve," "Limited Bottling" and special cask or bin numbers can give some clue as to the wine's age and handling.

The Pinot Chardonnay is a worthy white companion to the red Cabernet Sauvignon. It ranges from the clean, crisp, appley-tart Chablis type to fat, vinous potations reminiscent of Meursaults. Along with the red Pinot Noir and the white Johannisberg Riesling, they are now California's most esteemed wines. And they're on allocation to almost all wine retailers—a trade term for rationing—because there just isn't enough to fill the request.

What do you do? One astute retailer, Michael Davis of London Terrace Liquors in Manhattan suggests a way you can enjoy distinctive native wines—and finesse the shortage and consequent higher prices of these wines. "Learn about the less-fashionable varietals. There are quite a few good ones around, and at realistic prices."

Indeed there are—some old reliables and others, like the Petite Sirah, relative newcomers. For all practical purposes there wasn't any Petite Sirah until eight or nine years ago. Sure, the grape had been around for ages doing yeoman work as a base for such familiar and estimable bottlings as the well-known Gallo Hearty Burgundy, but no one had ever thought of Petite Sirah for making a varietal.

Jim Concannon felt the time was right for a new red wine and that the Petite Sirah grape just might fill the bill. Starting with selected vines, he mothered his baby through each stage of development, even setting up a cot at nights beside the vats to be there during the fermentation. "There's a critical period in the fermentation of reds," he explains, "when approximately 50% of the wine's eventual quality is determined." Concannon Vineyard's Petite Sirah varietal launched experimentally in 1964, proved him to be a seer. An avid public welcomed the resulting dry, fleshy and almost pungent wine.

Other early starters in the Petite Sirah sweepstakes were Souverain Cellars and Mirassou, and there now are perhaps two-dozen varietal Petite Sirahs on the shelves—though not all of them offer definitive varietal character. The Petite Sirah, like Cabernet Sauvignon, wants a fair amount of cask and bottle age.

The uniquely American Zinfandel is another case in point. When young, it is fragrant, uncomplicated, very easy to drink. Several perceptive vintners realized that Zinfandel matures into a substantial, vinous, complex wine with a full body and bouquet. If you want to see how the same grape can develop into noticeably different wines, taste an ingratiating young Sebastiani Zinfandel against an aged, rounded (*Continued on page 138*)

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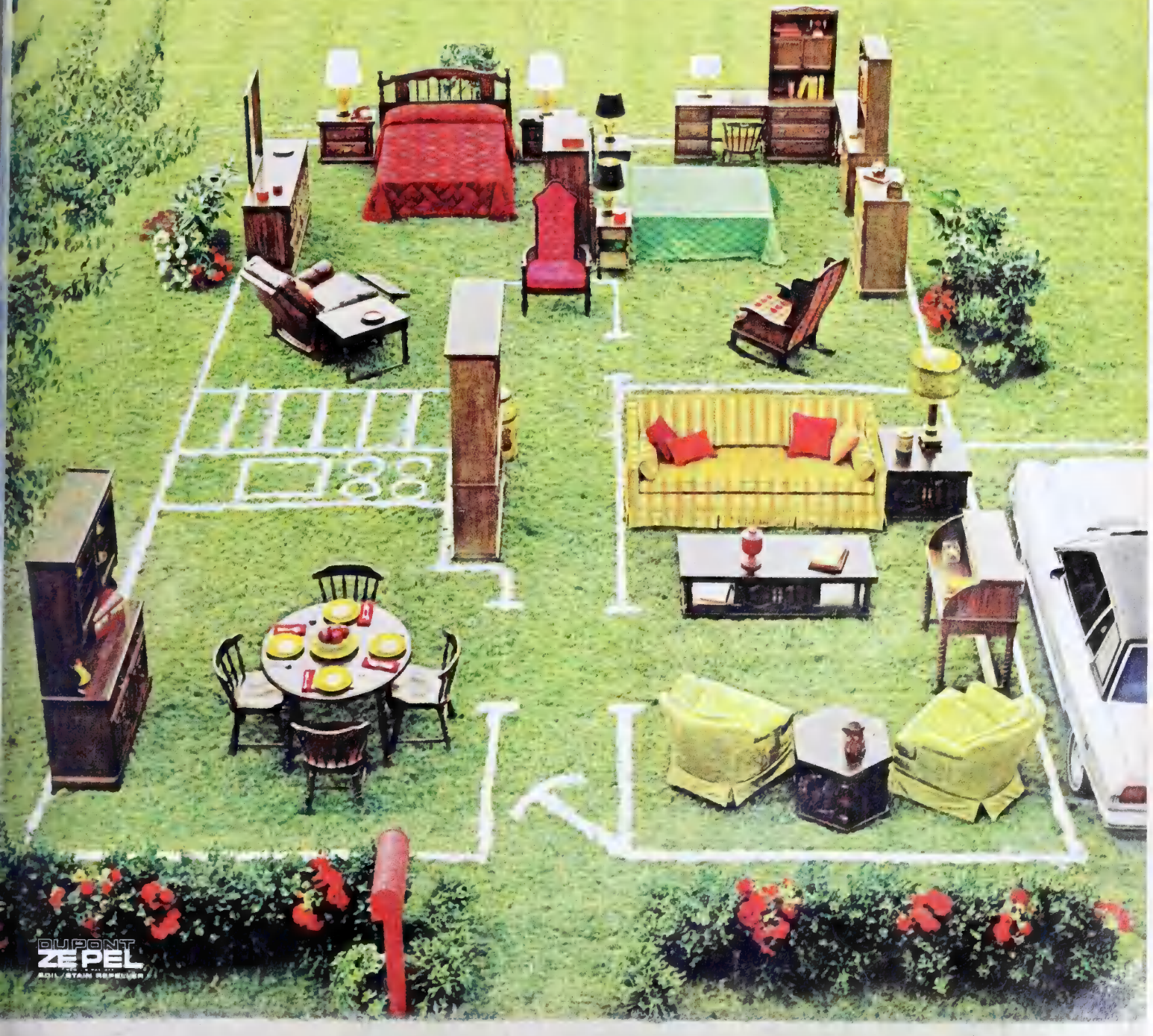
In this living room, the sofa and two chairs sell for under $660. The dresser, mirror, chest and headboard go for under $555. The Daydreamer lounge chair? Less than $150. In fact, the retail value of the whole houseful is less than $5,000. Or, about the same as the new car in the driveway.

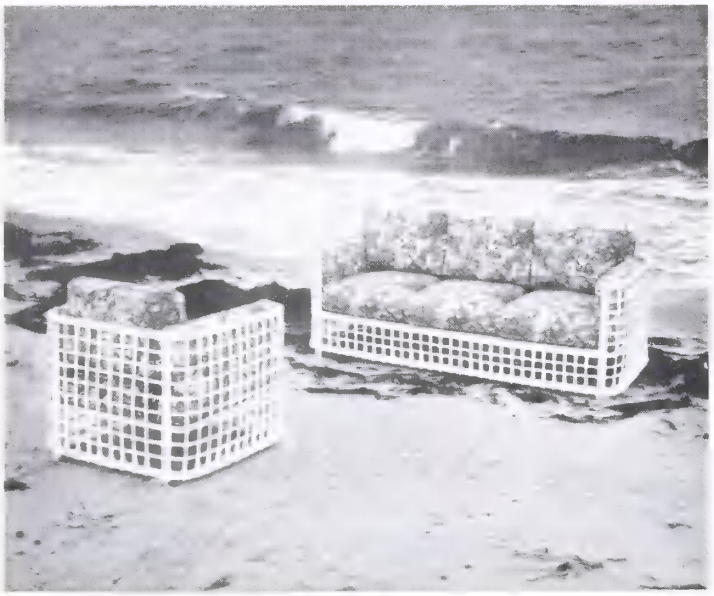
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CHICKEN

Continued from page 131

thickened slightly. Taste for seasoning. You may need salt, pepper and lemon juice. Pour over the *suprêmes* and garnish with the minced parsley.

Serve with a good risotto and a green salad to four or even six.

*See recipe for Breaded Chicken breasts on page 131.

Baked Chicken Mousse with Sauce Aurore

Butter or margarine
3½ to 4 cups diced cooked chicken*
2 cups heavy cream
Salt
Freshly ground white pepper
¼ teaspoon freshly ground nutmeg
¼ teaspoon cayenne pepper
1 egg white, lightly beaten
Minced parsley

Butter a 9½-inch ring mold well. Refrigerate. At the same time, cut a piece of kitchen parchment to fit the circle and butter one side. Set aside.

Purée the chicken, a small amount at a time, with some of the cream in the electric blender. Combine in a bowl and stir in any remaining cream and seasonings. Refrigerate. When thoroughly chilled, mix in the egg white. Taste for seasoning. It should be definitely on the salty side. Spoon mixture into mold and smooth with a rubber spatula. Cover with the kitchen parchment, butter-side down. *Mousse can be made ahead to this point and refrigerated.*

Place in a roasting pan and add enough hot water (not boiling) to reach to half the depth of the mold. Bake in a preheated 400° oven for 30 minutes. Unmold on a heated serving platter. You'll find on unmolding that the mousse exudes some liquid. Suck it up with a bulb baster or pat the platter dry with paper towels. Coat with the Sauce Aurore. Serve any extra sauce in a heated sauceboat. Serves six.

*About half the meat, white and dark, from a six-pound capon or stewing hen (*page 136*).

Sauce Aurore

3 tablespoons butter or margarine
3 tablespoons flour
1½ cups chicken broth
½ cup heavy cream
Salt
Freshly ground white pepper
3 to 4 tablespoons tomato paste
Few drops lemon juice
Minced parsley

Heat the butter or margarine in a heavy saucepan. Stir in the flour and cook over modera heat until the mixture froths– about three minutes. Do n allow it to brown. Add the bro and cook, whipping constantl until the mixture thickens. Be in the cream and enough t mato paste to give the sauce good color. Season with sal pepper and lemon juice. Finall stir in the parsley. Makes abou two cups. *Note:* If the sauce ha to stand, seal with Saran t prevent a skin forming.

Chicken Wings with Ginger

6 tablespoons soy sauce
1 cup dry sherry
¾ teaspoon ginger
3 cloves garlic, peeled and crushed
2 pounds chicken wings
½ cup flour
Extra flour
Fat for deep-fat frying

Combine the soy sauce, sherry ginger and mashed garlic in a plastic bag. Add the chicken wings and mix well. Squeeze out all air and tie securely! Place in a pan in case the bag leaks and marinate for four hours or overnight, turning the bag occasionally. Strain and mix the marinade with the ½ cup of flour until smooth. Coat the wings with flour, then dip into the flour-marinade mixture. Place on a rack and allow to dry for about an hour.

To fry, heat the fat to 360° on a thermometer or until an inch cube of bread browns in one minute. Fry the wings, a few at a time, in the fat until crisp and golden—about five or six minutes. Serves six.

Chicken Launay

12 chicken thighs
¼ cup (½ stick) butter or margarine, softened
1 generous cup parsley sprigs, minced
½ teaspoon dried tarragon or 1 teaspoon fresh, minced
Salt
Freshly ground pepper
2 cups sweet cider
1 tablespoon cornstarch
½ cup unseasoned bread crumbs
1 cup heavy cream

Choose a baking pan that will allow the thighs to lie flat. Then coat the pan, using half the butter. Sprinkle *half the parsley* and *half the tarragon* over the bottom of the pan. Lay the thighs on top. Scatter remaining parsley and tarragon over all. Dot with the remaining butter and then sprinkle lightly all over with salt and several grindings of the peppermill.

Mix the cornstarch with a little of the cider to make a smooth paste, then stir in the remaining cider. Pour over the chicken and sprinkle with the

ad crumbs. Bake in a pre-
ted 400° oven for about 15
utes. Pour the cream over
chicken and bake another
minutes. Test here for done-
s. Thighs should be soft
en squeezed and juices
uld run clear when pierced
a fork. Tested with a Bi-
rm meat thermometer, it
uld read 175°. If not, cook a
minutes longer.

Once cooked, lift the chicken
ces to a heated serving plat-
and keep warm. If the sauce
the pan has not thickened
ficiently, place over a high
it and cook, stirring con-
ntly, for a couple of minutes.
en pour over the chicken.
ve immediately to six.

Serve with a salad of freshly
oked vegetables, such as
en beans, carrots and celery
peas and lima beans in a
naigrette Sauce.

olet Stew

to 1 pound chicken
gizzards
to 1 pound chicken hearts
icken soup parts:
backs, necks and wing tips*
big yellow onion,
peeled and cut in half
or 2 carrots,
washed and chopped
ribs celery with leaves,
sliced
or 4 stalks parsley
generous teaspoon dried
thyme
or 8 peppercorns
quarts water
chicken bouillon cubes or
2 teaspoons instant chicken
bouillon concentrate
to 10 chicken livers
tablespoons butter or
margarine
rated rind of 1 lemon
uice of 1 lemon, strained
½ cup dry white wine
(optional)
cups hot cooked rice
linced parsley

ombine the gizzards, hearts
nd all remaining ingredients
xcept the chicken livers, but-
er, lemon rind and juice, wine,
ice and parsley in a big soup
ettle. Do not add salt because
ne bouillon cubes and concen-
rate are salted. Bring to a
oil, reduce heat to simmer,
over and cook for one hour
nd 15 minutes. Strain the
oup, discarding bones and
egetables. Return the broth to
he kettle. Place back over
he heat and reduce over high
eat to about 1½ quarts. Taste
ere for salt. Add the wine.

Slice the livers in half, cut-
ing away any fat and connec-
ive tissues. Heat the butter in
heavy skillet. Add the livers
nd sauté until browned lightly
ut still pink inside. Add the
ind and lemon juice. Keep warm but do not cook further.

Spoon the hot cooked rice into a heated vegetable dish. Scatter the livers on top and ladle all the juices from the skillet over livers and rice. To serve, spoon rice and livers into large heated soup plates and ladle the hot broth over all. Garnish with parsley. Serves about six deliciously.

*Whenever you buy chickens, freeze the backs, necks and wing tips to use in making soups and freeze the carcass of a chicken if you have roasted it whole. Add it, too, to soups.

Cold Lemon Chicken

1 3½- to four-pound chicken
1 onion stuck with 2 cloves
2 ribs celery
with tops, chopped
1 carrot, washed and chopped
Several stalks parsley
2 teaspoons salt
Few peppercorns, crushed
1 thick slice of lemon
Peel from 1 lemon, slivered
Juice of 1 lemon, strained
¼ cup dry sherry
1 cup heavy cream
2 egg yolks

Place the chicken with all the vegetables, salt, peppercorns and the lemon slice in a large, heavy kettle. Add enough water to cover the bird. Place over a low heat and bring to a boil slowly. Reduce heat, cover and then simmer for approximately one hour or until the chicken is tender when pierced with a fork and the skin just beginning to shrink from the end of the leg bones. Cool, refrigerated, in the broth overnight.

To prepare the meat, lift chicken from the broth. Pull the meat off in large pieces, discarding the skin, fat and gristle. Toss the carcass and the bones back into the broth and bring to a boil over high heat. Boil until the broth has reduced to about 2 cups. Strain through a fine sieve lined with a couple of layers of cheesecloth wrung out in cold water. Place the strained broth back over the heat. Stir in the lemon peel, lemon juice and sherry. Cook for five minues. Taste for seasoning. It may need a bit of salt.

Meanwhile, cut the chicken meat in long slender pieces. In other words, julienne.

Beat the cream together with

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the yolks. Dribble into the hot broth, whipping constantly. Continue to cook, whipping steadily, until the sauce thickens slightly. Do not boil. Arrange the chicken pieces on a suitable serving dish, coat with the lemon sauce and refrigerate. Serve cold to four or five, along with a salad.

Chicken Salad

1 poached stewing hen*
Salt
Freshly ground white pepper
Mayonnaise (preferably your own, made with lemon juice rather than vinegar)
Lettuce
Capers, well drained

Once the meat has been stripped from the bones of the poached chicken and all skin and gristle removed, cut the meat into nice big pieces, using both light and dark meat. Place in a large bowl and sprinkle with salt and pepper. Be generous with the pepper because it is singularly sympatico with chicken. Mix well. Then combine with enough mayonnaise to coat the meat lightly, mixing it with your hands. Lift into a large salad bowl and surround with lettuce, tucking the ends of the lettuce under the salad. Spoon a nice dollop of mayonnaise on top and garnish with capers. Serve extra mayonnaise in a bowl. Serves six, maybe eight.

Variations: Before adding the mayonnaise, add 1 cup or so of seedless grapes, washed and dried, or add 1 cup of walnuts, coarsely chopped, to the salad.

*A six-pound hen will yield about 8 cups of meat cut in large cubes.

Cold Poached Chicken with Walnut Sauce

Carve the meat from a poached chicken (*next column*) in large pieces and arrange on a serving platter. Blend 1½ pounds (three eight-ounce cans) shelled walnuts in the electric blender until mealy—note the word mealy. Mix with a sufficient amount of chicken broth (*page 137*) to make a sauce of the consistency of a light mayonnaise. Season with salt and freshly ground pepper; stir in 2 tablespoons paprika and 2 teaspoons of vegetable oil.

Spoon over the chicken meat, covering it completely, and sprinkle with minced parsl
Serves six. Elegant with slic
tomatoes, dressed with Sau
Vinaigrette, good French bre
and a dry white wine.

How to Broil Chicken Prope

If you are broiling chick
halves, quarters or piece
brush with melted butter
margarine. If, on the oth
hand, you have marinated t
chicken in a sauce, the "bu
tering" is obviously unnece
sary. Place on a *cold* broilin
rack in a preheated broile
four to six inches from the hea
ing unit. If (and take note) t
broilers are large and/or ha
been in a sauce, place s
inches from the heat. Allow 1
to 16 minutes per side, accor
ing to size of the bird. Tu
once, brush well with butter
margarine or, if marinate
baste well with the marinade.

How to Roast a Chicken

Choose a roasting chicke
weighing from 3½ to fiv
pounds. Rub the cavity wit
half a lemon. Place a good lum
of butter or margarine inside
sprinkle with salt. Truss, the
rub generously on all sides wit
softened butter or margarine
Place on a rack in a shallo
roasting pan and roast in a pre
heated 375° oven 30 minute
per pound, basting regularl
with pan juices. The bird i
cooked *à point* when the drum
stick feels soft when presse
and juices run clear whe
pierced with a fork, or when a
Bi-Therm Dial meat thermom
eter registers 175°. Place the
roasted bird on a heated plat
ter and keep warm. Let stanc
10 minutes before carving.

If the bird is stuffed, increase
roasting time all told by about
15 to 20 minutes.

How to Poach a Stewing Hen

A poached chicken is like money
in the bank since it is the base
for many a splendid dish. For
example, our Chicken Mousse
(*see page 134*). In addition to
the meat, you "earn" a hand-
some dividend in rich broth.
Although any chicken can be
poached ("boiled" is the un-
fortunate, old-fashioned term),
it is more practical to buy heavy
hens (sold as stewing or baking
hens or fowl).

1 five- to six-pound stewing hen
2 teaspoons salt
5 to 6 peppercorns
1 bay leaf
1 teaspoon dried thyme
Few stalks parsley
1 onion, unpeeled, stuck with 2 cloves
1 carrot, coarsely chopped
2 ribs celery with tops, coarsely chopped
Dry white wine (optional)

What about microwave oven safety?



Myra Waldo has written more cookbooks than any other person. Some of her most popular include *The Complete Round the World Cookbook, Myra Waldo's Chinese Cookbook* and *The Complete Book of Wine Cookery.*

Cookbook author, Myra Waldo says, "I'm convinced that GE Microwave Ovens are designed to be safe. Here are the facts that convinced me.

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GENERAL ELECTRIC

ce the trussed bird and neck
t the giblets) and all ingre-
nts in a deep, heavy kettle.
er with cold water or half
er and half wine. Bring to a
l slowly. Reduce heat to sim-
r, cover and cook until
der. If scum rises to the
face, skim it off.
The cooking time depends on
size of the hen and its age.
ure on 1½ to two hours.
er an hour and 15 minutes,
t by feeling the leg. If
oked, it should be soft and
meat just beginning to
rink from the leg knuckle. Or
it with a Bi-Therm Dial meat
ermometer: It should read
5°. Take care not to overcook.
Cool the bird, *refrigerated,* in
e broth. When cold, lift the
n from the broth and strip the
eat from the carcass. Discard
in, bone, gristle and fat. Wrap
ld chicken meat securely and
frigerate. *It should be used*
thin two to three days.
To finish the broth: Mean-
nile, place the kettle with the
oth over a high heat and re-
uce to about half. Strain
rough a fine sieve lined with
veral layers of dampened
eesecloth wrung out in cold
ater. Pour into pint jars, cover
ghtly and refrigerate or freeze.
overed securely, it will keep a
eek or more in the refrigerator.
Use to cook vegetables or
ce, as a base for soup, in rec-
es calling for chicken broth,
r clarify and make aspic.

ypes of Chicken vailable in Supermarkets

roiler-Fryers: Marketed at
even to nine weeks of age, they
ange from two to 3½ pounds.
he most popular form of all
hicken sold in U.S., they are
lso sold under these names;
rying chickens, fryers and,
ometimes, roasting chickens.
Obviously, you can roast any
chicken but there is a classifi-
cation specifically called roaster.
Roaster: Roasters weigh from
3½ to six pounds and are sold
at about 16 weeks of age.
Capon: Castrated roosters, ca-
pons weighing from four to
seven pounds make elegant
birds to roast.
Heavy hen: A plump, meaty,
mature laying hen, about 1½
years old, weighing from 4½
to six pounds, is best for poach-
ing. Also known as stewing or
baking hens or heavy fowl.
Rock Cornish: These are small,
specially bred chickens, weigh-
ing 1½ pounds or less. De-
pending on size, they are served
half or whole, generally roasted,
sometimes stuffed.

How Chicken is Sold and How Much to Buy

Whole chicken: Whole chicken
usually has the heart, liver and
gizzard (giblets) packed inside
the body cavity. The cooked
edible yield for a whole chicken
is about 50% of the purchased
weight. In other words, a three-
pound bird will yield about 1½
pounds of meat. Obviously,
larger chickens have a higher
percentage of meat to bone.
Allow ½ to ¾ pound per serv-
ing. Whole chickens are used
for poaching and roasting.
Chicken halves: These are whole
chickens that have been split
down the center for baking,
broiling or barbecuing. Allow
one half per person.
Chicken quarters: This is one
breast, split in half, with wings
attached, and leg quarters
(drumstick and thigh). Quarters
can be broiled, barbecued,
baked or sautéed. You should
plan on one quarter per person.
Pieces: Whole chickens cut in
eight or nine pieces—drum-
sticks, thighs, breast halves
and wings. Back may be sepa-
rate or part of the breast and
thigh pieces. One serving is one
half-breast or a thigh and drum-
stick or a combination of the
smaller pieces. The pieces
are sometimes sold in super-
markets as frying chicken.

Since most people have
definite preferences, chicken
parts are a good solution to
"who gets what" since you can
choose light or dark meat.
Breasts cost the most because
they are meatiest, followed by
thighs, drumsticks and wings.
Breast: Whole chicken breasts,
all white meat, range from 12
to 15 ounces each. They are
frequently sold split. Allow ½
breast per person. *Boned*
breasts, sometimes labeled
"cutlets," are 100% edible
meat. They may or may not in-
clude the skin. One raw breast,
boneless and skinless, is known
in France as a *suprême.* Allow
½ breast per serving.
Thighs: These are dark, meaty
parts, about four ounces each.
Two make a serving. (See recipe
for Chicken Launay, page 134.)
Drumsticks: These dark-meat
pieces weigh four to five ounces
each. Two make a serving.
Wings: Each wing will weigh
about two ounces. Three wings
make a serving.
Giblets: Gizzard, liver and heart;
boneless and 100% edible. Al-
low ¼ pound a serving. (See
Giblet Stew recipe, page 135.) ■

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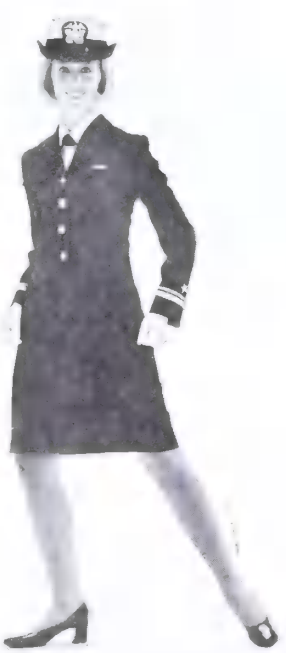
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WINE

Continued from page 132

Louis Martini Zinfandel or rare Mondavi unfined Zinfandel.

And the Gamays, variously labeled Gamay Beaujolais, Gamay Noir and plain Gamay, form another growing group of red varietals. They tend to be light and fruity, with a saving acid balance. Gamay wines are closest to the grape in flavor, though there's a minor botanical brouhaha as to which Gamay is the true Beaujolais grape. (Gamay Noir is the leading candidate.)

Other worthy reds are the robust, vinous Barbara and Charbono, which take aging nicely; the Ruby Cabernet, a hybrid with muted Cabernet Sauvignon traits; the smooth, slightly earthy Pinot St. George, and the light, spicy Grignolino.

Grignolino, Zinfandel, Petite Sirah and Gamay are also made as rosés, but California's prime varietal rosé is the Grenache. Light, sprightly and uncomplicated, rosés should be drunk young before the wines begin to lose their freshness.

California's white varietals, behind the Chardonnay and the Johannisberg Riesling, are equally inviting. The Chenin Blanc is a charmer—frank and fruity-fragrant, a wine of strong varietal character. It has a sweet nose and ranges from dry to slightly sweet in taste. (The same grape, when bottled as a wine called Pineau de la Loire, is fuller and a touch sweeter.)

The Sauvignon Blanc grapes a triple threat, also seen unc the names Fumé Blanc a Blanc Fumé. It is fruity-spi medium bodied, with an eart touch. Those labeled Sauvign Blanc run to a light sweetne

There's also a crisp, clea somewhat austere Pinot Bla marvelous with shellfish; t heady Gewürztraminer, w its unmistakable aroma; the S millon, (a grape that's used France in Sauternes); the fres piquant French Colombard, ten blended into California Champagne. The varietals call Gray Riesling (not really a Rie ling) and Green Hungarian a two popular, agreeable win but they are lacking in definiti varietal character.

Overlooked and under-appr ciated, the proprietary win also have much to offer. Th are specialties of a single hous blended to a secret formul Proprietaries don't have t cachet that the varietals do, b they're consistent and are car fully made. Quality depen more on the blender's art tha on nature's blessing.

If you're looking for a fable, well-priced wines, look in these proprietaries: Paul Mass Emerald Dry, a pleasant whi dinner wine, a cross betwee White Riesling and Muscadel grapes, that—despite its nam —isn't bone dry; Wente L Blanc de Blancs, pale, ligh fairly dry, with lots of the Cheni Blanc grape; Paul Masson Ru bion, a soft red table wine wit goodly amounts of Ruby Cabe net; Beringer Barenblut, a me

TRAVEL

Continued from page 42

easy the minute I stepped through the portal of that impressive mansion. There's a billiard table in the foyer and the presiding greeter here is a green parrot. However, I still remain in awe of the price of these superb wines.

In Bordeaux you're naturally preoccupied with wine, but this is still France, which means that mealtime is taken seriously. The goose in all its savory manifestations figures largely in the cuisine of this region. *Pâté de foie gras* and *confit d'oie*, that rich conserve of goose in its own fat, loom temptingly on menus. Seafood is excellent—oysters and lamprey a specialty.

At the restaurant Clavel, a homey, starched-tablecloth kind of place, you can discover how good sole is cooked in red wine. For a very special gastronomic binge, motor a few miles outside of town to La Réserve, a dreamy country inn in a fores of oak and pine with the ro mantic *lagniappe* of a swa lake. You may stay here, too, i rooms furnished in antiques.

I stayed in an atmospher light years away from this se cluded *Relais de Campagne*— in the contemporary Sofite Aquitania in the newly devel oped Bordeaux-Lac area. Fron its rooftop swimming pool, you look down on the man-made lake, the new exposition build ing and the almost futuristic St Jean bridge and wonder i you're really in the same city with all those 18th-century and medieval monuments. The hote clings to the past in one major respect—its Bernard Palissy Restaurant maintains the time honored culinary tradition.

In a later issue, there will be more about this tour that took me into the Basque country and on through the valley of the Dordogne. Meantime, for more information on the Bordeaux country, write: French Govern ment Tourist Office, 610 Fifth Ave., New York City 10020. ■

medium-bodied red that ins Pinot Noir and Grigno- Mirassou Monterey Ries- made from Sylvaner and French Colombard, a and supple, medium-dry ; Almaden Grenoir Original, ıt, dry red combining Gren- and Pinot Noir; Paul Mas- Baroque, a dry red wine s made from the Barbera Petite Sirah grapes.

tractive proprietary rosés de Buena Vista's Rose k, Beaulieu's Beaurose and ssou's Petite Rose. The t, ingratiating "Château" s make up another proprie- group. Christian Brothers' eau LaSalle is the most ılar; have it with—or in- d of—dessert. Some other examples in this group are eau Beaulieu, Château te and Château Concannon.

oss the country, rica's second largest vine- —New York—is also in ıent, but it's an altogether rent basket of grapes.

ew York's wine industry is ed truly on native American es. But they're much more gent than the traditional fera grapes of Europe and fornia, and the aggressively ty wines they make can be whelming to a palate nur- tured on classic wines. To temper the flavor and broaden the appeal of their wines, New York vintners have been developing hybrid grapes, usually having one French and one American parent. And in addition to these crosses, there are several experimental vinifera plantings that show encouraging results.

While all this may be heady stuff for a botanist, it can baffle the uninitiated oenophile. For what you have, in effect, is not one but three different types of New York wines, those made from native, from hybrid and from the classic vinifera grapes. To guide you through the maze, sample this list of some of the more interesting bottlings:

White: Great Western Delaware Moselle, a varietal made with the Delaware, the most delicate of native grapes, a light, fairly dry dinner wine that's fruity but not overpowering; Great Western Dutchess Rhine, a varietal from the native Dutchess grape, a medium-dry dinner wine with a generous bouquet—pleasant, but more Dutchess than Rhine; Gold Seal Chablis Nature, one of the finer New York state values, a piquant, lightly fragrant dry dinner wine that's a combination of Pinot Chardonnay (traditional French wine grape), French-American hybrids and a small dosage of native grape. Gold Seal Rhine; medium-bodied and medium-dry, a dinner wine combining French-American hybrids, German Riesling and a nip of Gewürztraminer. Widmer's Moore's Diamond and Riesling (Missouri Riesling) are good examples of white wines with definite native character. Bully Hill White—soft, dry and quite fragrant—is a good combination of native and French-American hybrid grapes, but production is fairly small.

Rosé: Taylor Rosé, a pleasant, drinkable, medium-dry pink dinner wine dominated by French-American hybrids; Widmer's Isabella Rose, a native varietal, fuller in flavor, sweeter and fruitier than the Taylor.

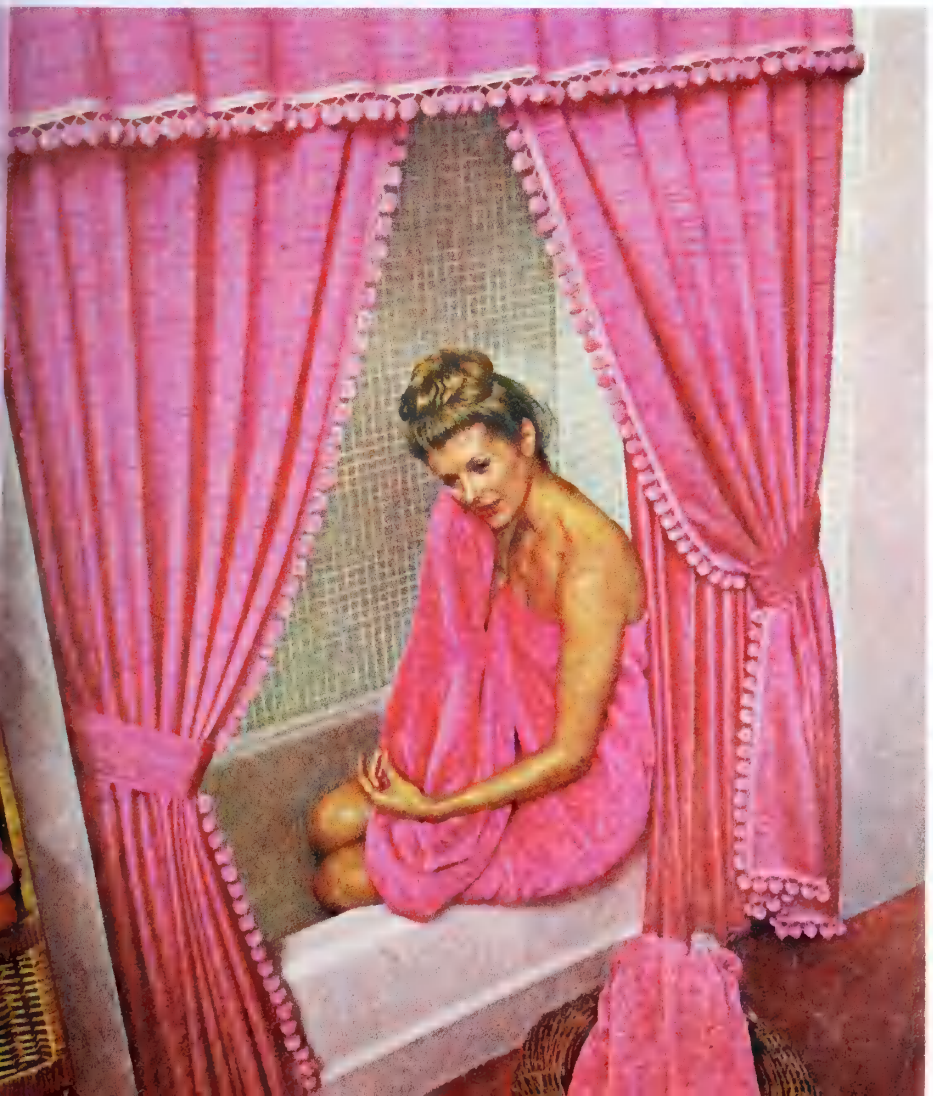
Red: Great Western Baco Noir, a French-American hybrid varietal, a dry red, Burgundy-type exhibiting a winey nose and a slight astringency that could do with more age. High Tor Rockland Red, Boordy Vineyard Red and Bully Hill Red, three French-American hybrid blends, are agreeable, as is the Great Western Chelois, a varietal made from hybrid grapes.

If you'd like to rate your taste against the popular preference, you also should try the Taylor Lake Country wines and the Gold Seal Catawba Pink, both very big sellers with "mod wine" overtones.

Recently, much publicity has been given to the New York vinifera programs. In fact, they've been going on for more than 20 years, begun at Gold Seal under the direction of Dr. Konstantin Frank.

Dr. Frank now has his own spread, Vinifera Wine Cellars, planted entirely in traditional vinifera grapes. His Chardonnay and Riesling are admirable wines, though production is relatively small. Gold Seal also produces Chardonnay. A little is bottled, but most is blended into the Chablis Nature and an engaging Charles Fournier Blanc de Blancs, unquestionably the finest Eastern sparkling wine.

California and New York are symbolic of America's love affair with wine—but 39 other states now boast some vineyard activity. As in New York and California, we see in all a trend to finer grapes and finer wines. In his recent book, *The Wines of America* (Houghton Mifflin Co.), Leon Adams sums up the situation by flatly stating that the United States ranks number one in the average quality of its wines. We'll drink to that. ■



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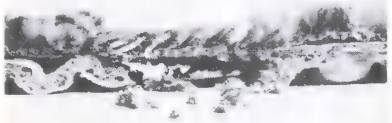
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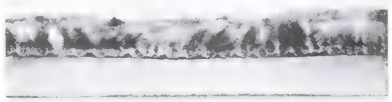
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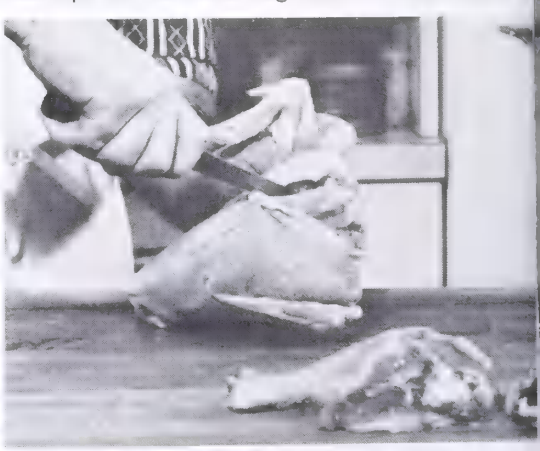
By JACQUES PEPIN □ There are literally hundreds of e calling for boned chicken. With such great dishes as G de Volaille and Ballotine de Volaille, for example, the completely separated from the carcass and left in on then stuffed, sewed and poached or roasted. But on simplest ways is to bone and quarter the bird. This e two breast and two leg sections. The wing bone closes breast is usually left in but the second and third wing are cut off; the leg is usually left whole, though the often separated for frying. Customarily sautéed, quarters can also be served *à la crème* or in

1





To quarter a chicken, begin by placing the chicken on its si with a small, sharp-pointed knife, cutting the skin all arou leg. Pull the leg away from the body to expose the joint wh thigh joins the body. Cut through the thigh joint and, firmly the body, pull until the thigh-leg section is completely se from the body. Cut off the tip of the drumstick and cut i joint where the thigh and leg join—but do not cut com through. Then separate the other leg section in the same m



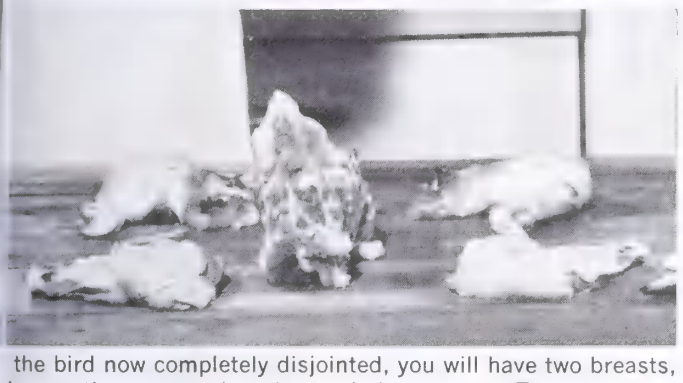
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With the chicken still lying on its side, pull back the wing the joint where the wing joins the body and sever with the p your knife. Repeat on the other side to separate the second



4

the body on its back, follow the wishbone and all along the
it bone with your knife, loosening the breast from the bone.
pull that breast portion away from the bone all in one piece.
remove the remaining breast portion in the same way.



the bird now completely disjointed, you will have two breasts,
leg sections, two wing tips and the carcass. The wing tips,
ass, neck and gizzard are the basis for a good chicken stock,
wing the recipe in any standard cookbook. Note: the delicate
is never used for stock. If not used immediately, these parts
ıld be freezer-wrapped and frozen. (The liver separately,
ourse.) The breasts and leg sections are ready to be sautéed.



6

and pepper the chicken pieces. Melt a good lump of butter in
eavy skillet and add all four quarters. Sauté over medium heat,
ing as necessary, until golden brown on both sides. Allow 10 to
minutes for the breasts; 16 to 18 minutes for the legs. To serve
in-style, garnish with little sautéed potatoes, glazed onions,
choke hearts and a sauce made with brown beef gravy and
ted butter; for Lyonnaise-style, add 2 cups sliced onions to
skillet when chicken is brown, cover and cook 12 minutes.

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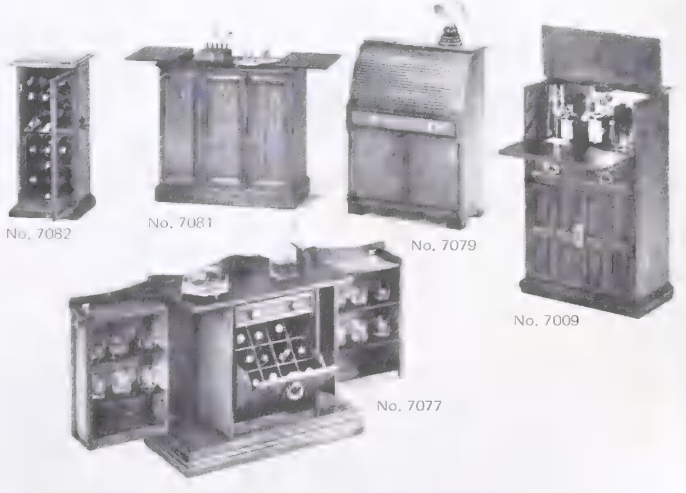
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NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

How long can fresh chicken be kept after purchase?

A *whole chicken*, giblets removed and stored separately, should be refrigerated immediately and used within two to three days. The giblets, properly wrapped, can be frozen against the future. In that case, we suggest freezing the liver separately to build up a sufficient quantity to make a meal. *Pre-packaged chicken parts* can be frozen successfully left in their original wrappings.

Can chicken be frozen at home?

Yes, fresh or cooked, whole or in parts. It is important, however, to use suitable freezing materials, such as heavy-duty foil, freezer papers, plastic freezer bags and rigid containers with tight-fitting lids. In the case of bags, all air should be squeezed out before sealing, and in all cases, the package should be sealed well. It is equally important to label each package with date and kind of chicken or dish. Cooked chicken with gravy or sauce should be packed in containers. The storage time for home-frozen fresh chicken is four to six months; for cooked chicken, about two months—*at zero temperature.*

How long can commercially frozen chicken be stored?

Wrapped and stored under the most favorable conditions, the maximum storage time is 12 months.

How should chicken be thawed?

In the refrigerator with the wrappings loosened. Whole frozen chickens under four pounds take from 12 to 16 hours; chicken parts, four to nine hours. To speed things up, you can place the chicken, still securely wrapped in original wrappings in bowl or basin under a light stream of cold running water.

Can thawed chicken be refrozen?

No! Neither fresh nor cooked chicken, once frozen and the thawed, should be refrozen. In fact, it should be used up pronto

Does pink flesh indicate that a chicken is undercooked?

Slight pinkness of the meat or miniature clots sometimes foun in the legs or thighs of roasted birds are perfectly normal. Yo may find, too, that the bones of young birds are often dar That's a good sign, the U.S. Department of Agriculture tells us because it is one of the best indications of a young bird.

How does chicken stack up against beef, protein-wise?

Chicken has even more protein than an equal amount of beef A four-ounce piece of raw chicken, flesh only, contains 23.4% protein as against 20.6% protein for a four-ounce piece o beef, medium fat without bone.

Should chickens be washed before cooking?

No. If there should be any need for wiping (never washing)— and today, this would be most unusual with the kind of beauti ful birds we get—simply wipe with a clean, damp cloth.

Is there enough fat in a stewing hen to render?

Broadly speaking, no. The modern bird, even a heavy hen, has only a minimum of fat. Chicken fat is, however, excellent for cooking, and many recipes, especially old ones, call for it. It is not nationally available but in large cities, such as New York, you can usually buy chicken fat to be rendered or commercially rendered chicken fat. In the event you do render your own fat, the National Broiler Council tells us it is rather perishable and recommends that you refrigerate it in a tightly covered container and use it within a week or freeze it. If frozen, the council recommends using within a month from date of freezing. ■

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H-2

CHROMCRAFT



he Bidet

itinued from page 72

for minimal cleaning of body ts. Napoleon's soldiers also the bidet was perfect for a ck clean-up and lugged bi- s into battle areas along with ir blanket rolls, their mess and their rifles.

Around the end of the 18th ıtury, the bidet also appeared England as furniture in the dchamber, although it was ually disguised. Wright re- rts, "Shearer's Lady's Dress- Stand of 1788 is described his catalogue: 'Two drawers d two sham drawers in front a square bidet, supported by drop feet; a glass-frame ged to a sliding piece, and r cups; a flap to cover the sin hinged to the back of the wer; a cistern behind to re- ive water from the basin wer'." In that same era, pplewhite designed elaborate aving tables that included a det on legs, though only the althy could afford this luxury.

s use grew through the th century. Although no men- n was made of a bidet in the ited States at that time, it likely that some families im- rted the idea from overseas.

Knowledge of the bidet spread in this country during World War I. American doughboys discovered its use by French prostitutes. This early and limited knowledge made the bidet a subject of ridicule to soldiers and caused an adverse effect on its acceptance in America.

One 1920 New York group of self-appointed guardians of public morals lobbied for a plumbing code that would prohibit installation of bidets in the city, since the group associated the fixture with prostitution. The group was successful and the Ritz-Carlton Hotel, which had daringly installed bidets a year or so earlier, was forced to remove them, much to the chagrin of the hotel's treasurer.

Only in the last two decades has the bidet begun to appear in more sophisticated American bathrooms. In this health-conscious country, only a few thousand bidets are sold annually, compared to almost two million bathtubs.

Failure to accept the bidet also stems from the fact that many U.S. bathrooms are small, usually about five feet by eight feet; thus, there is little room for an extra fixture—there being just enough space for the three standard items. However, there are larger baths, and many—especially in most older houses—are quite a bit larger. Even where the bath is small, extra space can be gained from an adjoining room. A bidet is a relatively simple addition to an existing bath. Little extra plumbing is required, and often it is not necessary to change the location of tub, toilet and lavatory. If you are adding a bath, a bidet can be put in as easily as a lavatory for about $150.

The bidet's real purpose is also obscured by our belief that a daily shower or bath constitutes adequate personal hygiene. The fact that the bidet adds another health dimension is not yet appreciated.

Yet, many physicians in the United States are becoming concerned with the importance of genito-urinary cleanliness and bidets are being recommended to patients of both sexes.

It's possible that House Beautiful readers are more aware of the bidet than other people. This magazine first introduced the bidet to its audience in August, 1952. The article was entitled "Why Not a Bidet?" and appeared with a photograph of a bathroom that included a bidet in the home of California Designer Cliff May. It drew raised eyebrows at the time, but that was a minuscule response compared to the barrage of mail the magazine received following a second article in August, 1957. This was merely a half-page article but included a photograph of a young woman *au naturel* seated on a bidet. She was headless in the picture and, compared to present-day standards, most decorously photographed. The intent was simply to impress upon readers how easy it was to use the bidet. Some readers either missed the point or gathered it in all too emphatically. The magazine published a third story on bidets in October, 1964. Subsequently, bidets have appeared in House Beautiful bath photographs with no special comment.

As tourist travel in Europe continues, more Americans will shed their naïveté about how to use the bidet. But until people recognize the bidet as a remarkable aid to personal cleanliness and health, it will remain our most misunderstood bathroom fixture. When we appreciate its worth, the bidet will probably appear in new baths as regularly as a tub. ■

Ms. Bowers is bathroom stylist for the Eljer Plumbingware Division, Wallace Murray Corp., and a member of the National Society of Interior Designers.



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H. M. Specialties

Pretend-move

—for reorganizing without the upre

By BARB ARNOLDUSSEN □ On a surprise visit one day, a neighbor found me surrounded by four years' worth of family photos and mementos that had challenged me to organize them in our album.

She shook her head. "What a job that is. I've been putting it off for years. Say, you're not going to move, are you?"

"In a way, I am," I told her. "I'm pretend-moving. This way I can enjoy otherwise dreary and easily postponed tasks. Just think, no moving costs, no change of locale or friends—just a mental stimulus to reorganize the house."

Early in our married life, we moved three times in as many years. We kept possessions down to an exciting bare minimum. Now settled in our own home, we found ourselves slipping into a shallow rut of sameness and our closets bulging.

Then, helping a friend move, I realized that without the sudden uprooting, moving would have many advantages. It could stimulate you to explore the potential of your surroundings, to organize your house, to look for new ideas—now.

To pretend-move the right way, you must go through all the motions of preparing to move. Look around your house. If you were changing your address, where would you start your preparations?

Rediscover: Become the intrepid explorer of your own home. Search storage areas from attic to basement, from front closet to garage. Uncover items not seen or thought of since hidden away ages ago.

Bring out hidden beauty. I now appreciate art I thought would never be "me." A sculpture I didn't understand intrigues me; an Impressionistic painting stored because it clashed with a previous color scheme flatters our entryway.

Return nicknacks put away when your children were toddlers. I decided to display rather than hoard fragile dishes—previously safe but unseen on high shelves. What a shame if they should break there.

A thorough search awakens half-forgotten memories. Remember you are not working against a deadline. Enjoy each detail of your adventure. You must have kept that pile of family memorabilia for some reason. Take time to re-read those old love letters in shoeboxes.

You might also unearth less romantic but useful items. When you pretend-mov the painful decisions yo have to make in a real We were disheartened our cuckoo clock coul repaired—yet, it was a toss out those broken But our ancient vacuum only needed a new hos turn it to working status.

Complete half-finishe ects whose temporary became a long-term pris tence. A bargain-priced zine rack is just money away unless refinished So dig into your closets those dusty trunks. Do any item enjoy a "mayb ing; be hard-hearted—s ther yes or no, use or d

Reorganize: Moving many people their firs picture of their possessio the space available. Dor until the movers pack thing into boxes and stac in the middle of the floo

Imagine you are movi mentally remove all the furnishings. For exam you were starting over a your kitchen, where wou store equipment? Over-t cupboards return to qu spectability after I pretend Amazingly, I always end at least one empty drawe

Odds and ends of hou records have a way of ma appearing again. Corral a celled checks, equipment antees and appliance bo in one place. You migh records that belong in safety deposit box or you want to invest in a family

Tackle the job of p photographs in an album and classify your slides. time, Hawaiian beaches show up in the middle of ing a Yosemite trip.

Mark contents clearl storage boxes. When I summer fabric remnan won't have to plow throug entire collection. I also cl out one spot, designat "Christmas corner" and s my holiday decorations the

Recycle: Concealed in and crannies were more overs than I would allo crowd my refrigerator. Ask self: If we were to move week, what would we ha get rid of? If you haven't an item for four years, chances are slim that yo use it or remember its loc in the next four years.

Clothes and furnishings s because out of style cou the return-to-nostalgia

u might take a load of out-own or unused items to your orite charity. Or you could ld a garage sale to get rid of set-stuffers and dust-catch-s. The advantage of selling fore you move is that you n't have to accept rock-bot-n prices. If you are not made reasonable offer, you can re-se. I would part with an ornate ice rack, a dust magnet, for e right price but not till then. vest the extra cash you re-ive in the next step.

edecorate and Re-odel: Step outdoors and re-ter your home as a prospec-e buyer. What changes would crease your chances of sell-g? Would a paneled recreation om downstairs or an enclosed tio be a good selling point?

Rather than dream about ur next house, investigate the ssibility of transforming your esent home to that image. on't just wish for a backyard chard, plant fruit trees. In-ead of down-grading the pres-t kitchen arrangement, change

Add to your home's conveni-ice and future worth now. We iew that if we decided to sell ir house, we would probably stall a new carpet in the living om. So after pretend-moving, e went ahead rather than pic-re the next owners having the easure of its newness.

Instead of a major overhaul, room might come alive with new accent color. Or change s look with your newly redis-overed treasures from the at-c. I framed a wall full of old mily portraits to give our hall-ay a new sense of purpose.

Become aware of how many mporary arrangements you ve with but possibly would change to please someone else. Consider yourself the new owner. Finish the remodeling or redecorating on your own time schedule—and enjoy the result.

Record: After completing your pretend-move, record the final effect for posterity. Take color pictures of each room—not as background in a family portrait but to recall the total environment. If you remodel or change a color scheme, you'll have your own before-and-after pictures to put in that album.

My son will outgrow his bedroom set—I captured the nursery's look before I change it to fit his maturity. Pictures remind us how many different ways we've rearranged our living room furniture over the years. Not only will we appreciate those photographs more with time, but such snapshots are valuable insurance records. A list of possessions also belongs in your safety deposit box.

When you pretend-move, take a total accounting of all your household furnishings. It might show a need for more insurance. You might have acquired more valuable and hard-to-replace items than you realize.

In addition to all of this, pretend-moving makes your next fall or spring housecleaning a breeze. And if you ever do move, you will have the practice and the trained eye for getting ready.

But most of all, pretend-moving convinces you of the intangible worth of your present home. It awakens your joy in the here and now. I'd hate to leave my towering bamboo tree, but we couldn't take it with us. Or our view. Or our neighbors. The time to appreciate them is now, not after we have left. ■

Forming a combo

ontinued from page 32

ecords of the professional roups they admire. This is arning by rote, but it devel-ps their ears to a remarkable egree and gives them the im-etus to study further. There is n increasing amount of printed usic available, especially if he group is more jazz in style. ventually the group will de-elop its own sound or person-lity, as well as its own music. 3y setting up a framework and mprovising solos within it, its nembers will develop original vorks and learn the importance of good ensemble playing.

If the group would like to perform and be a commercial success, an attention-drawing appearance is essential as well as a special and lively sound. Colorful costumes and a bit of showmanship go a long way in catching the public's eye and making the group memorable for return engagements. Members of the group should always be on the lookout for opportunities to play at social affairs. A good idea for getting some initial exposure is to volunteer services for a dance in which all proceeds will go to charity. Also, find out about all the band contests and play-offs that are open to new groups. Whatever they may be, public appearances boost the band's morale and make the hard work necessary to produce a good sound seem a lot easier.

For further help, there is an excellent book *How To Form a Rock Group* by Leslie Lieber (Grossett and Dunlap, $3.50). ■





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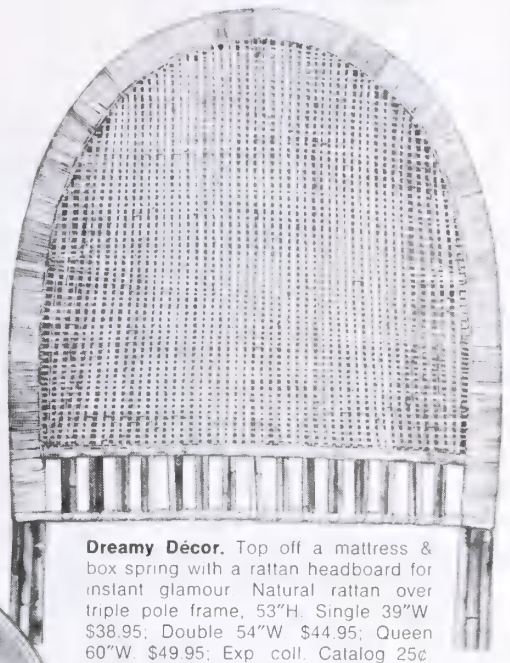
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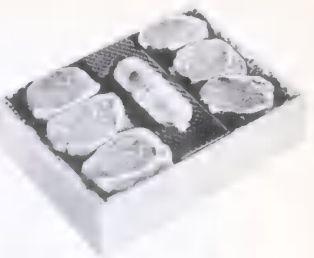


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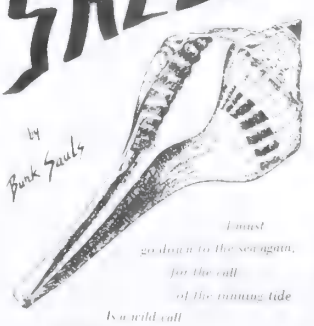
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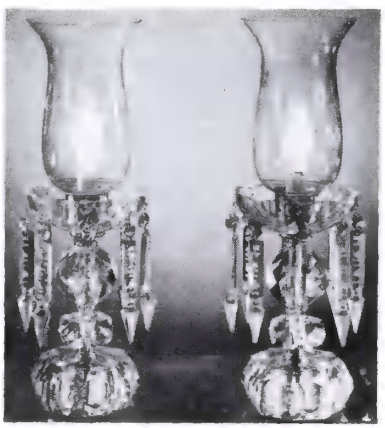
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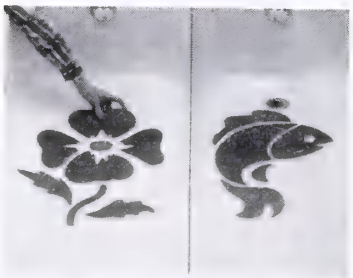
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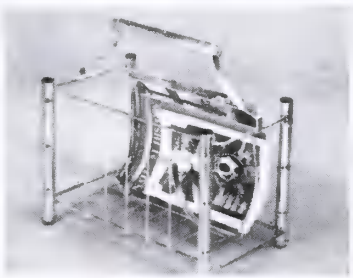
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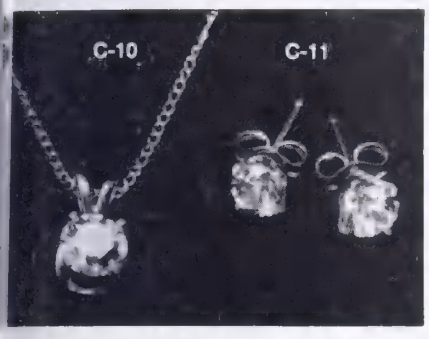
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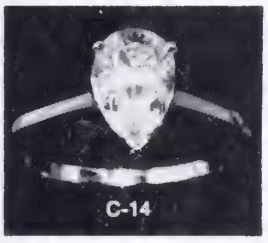
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dy's 2-carat round (C-13), pear-shaped (C-14), or marquise (C-15) YAG rings unted in white or yellow, 14-karat gold. Each $45.00 ppd. Specify setting size d color.

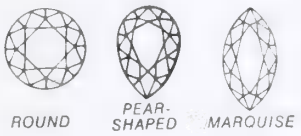
rger stones may be ordered (to 10 carats). For each additional carat, add 5.00 and list weight desired.

ttings with two baguettes are available for an additional $5.00. Request guette settings by adding the letter 'B' to each order number.

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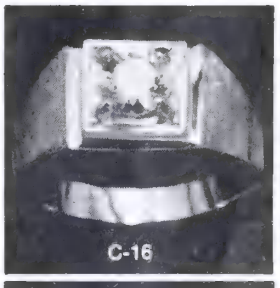


dividual YAGS may be ored without settings. 1-to- carat round stone (C-7), pear-shaped (C-8) and arquise (C-9) stones, in 2- -10 carat weights only. 15.00 per carat, ppd.

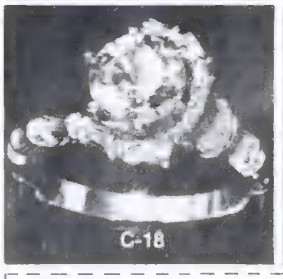


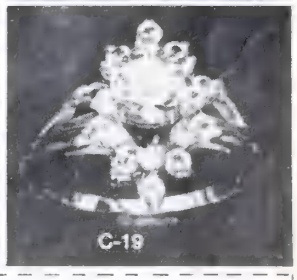
Round 2-carat YAG rings in designer settings of 14-karat yellow gold. Select the man's ring (C-16), or from ladies' rings in 'Sharon Rose' (C-17) or 'Bamboo' (C-18) settings. Each $90.00 ppd. Specify setting size.

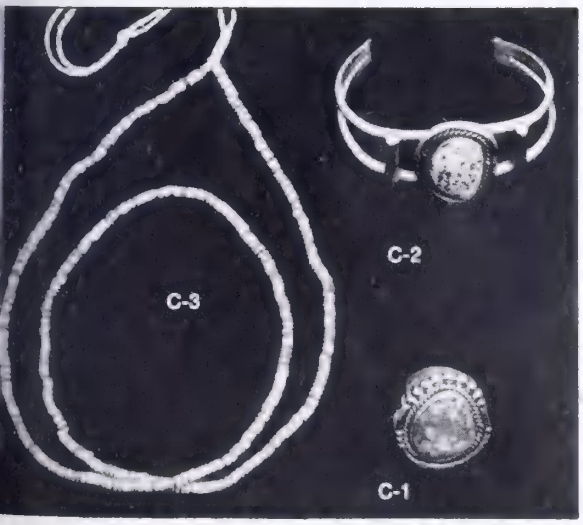
Also available, a lady's 2-carat YAG cluster (C-19) in a white or yellow 14-karat gold setting. $90.00 ppd. Specify setting size and color.











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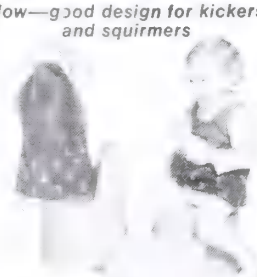
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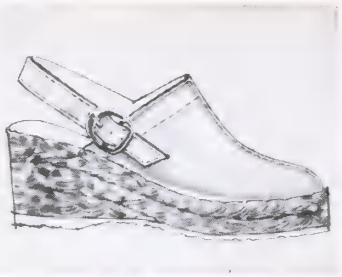
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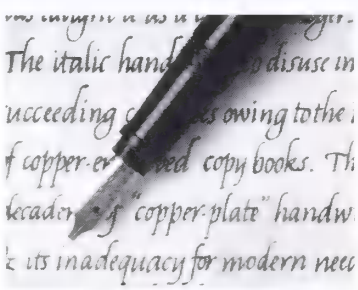
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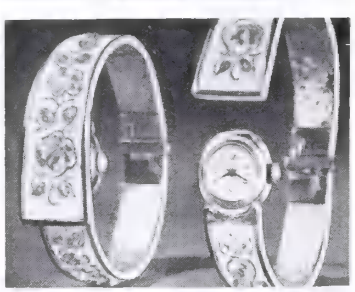
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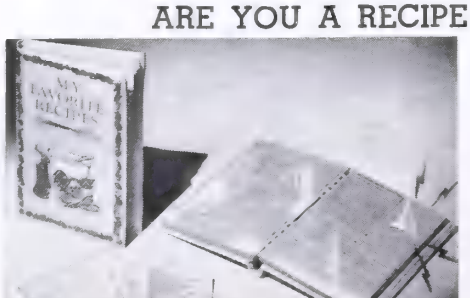
Time To Go with a high-flyin[illegible] reer girl, a meeting-making [illegible] woman is this elegant v[illegible] bracelet. Miniature pastel [illegible] in petit-point design, white [illegible] ground, mounted on Flore[illegible] gold metal. Bracelet swings [illegible] to reveal watch. Jeweled r[illegible] ment guar. for 2 yrs. $24.98 [illegible] 65¢ post. Harriet Carter, HB1 [illegible] Plymouth Meeting, PA 1946[illegible]



TWO COLOR, SELF-STICK A[illegible] DRESS LABELS! Prettiest labels y[illegible] ever saw! Old Glory is in red, white, a[illegible] blue. Other designs . . . Any Initial, Pin[illegible] Palm, Gull, Saguaro, Roadrunner, or R[illegible] may be had in your choice of Blue, Gre[illegible] Red, or Gold designs with black address [illegible] white self-stick labels.

20 letters per line, to 4 lines, labels a[illegible] ½" x 1¾" and packed in handy plastic sli[illegible] dispenser. Specify Design and Color desire[illegible] 225 for $4; 450 [alike] $6; 1000, $12 po[illegible] paid. From Bruce Bolind, 15-D Bolind Bld[illegible] Boulder, Colo. 80302. [Since 1956, than[illegible] to you!]

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JENNIFER McCARTHY writes to tell us... Case #2116

"I lost 6½ inches off my waist, 15 pounds of excess weight, 2¼ inches off my hips...shaped up in just 14 days!"

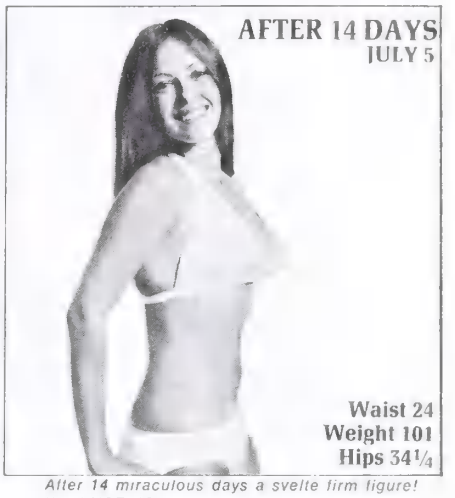
One 5 minute exercise, twice daily, lying on my back, without giving up the foods I love... DID IT!



Jennifer the day she started on the 5 Minute Body Shaper Plan.



After 7 Days — Her svelte figure begins to take shape.



After 14 miraculous days a svelte firm figure! WHY NOT YOU!

I SAW AND FELT RESULTS IN FIRST 3 DAYS!!

WHAT IS THIS INGENIOUS PLAN?

The Weider "5 Minute Body Shaper" plan is based on doing ONE CONTINUOUS RHYTHMIC CO-ORDINATED EXERCISE while still eating the foods you like. **That's all you do!** This one five-minute exercise is designed to attack the Waistline and Hipline (where fat accumulates quickest, giving your body a flabby, weak and distorted look)—as well as burn off excess body fat fast by speeding up your metabolism, burning up stored calories and releasing excess water—while reshaping your bustline, hipline, firming up your legs and arms—YOUR TOTAL FIGURE!

It's safer than strenuous gym workouts, beats the time consumption and dangers of gym workouts ...or any other vigorous sport.

The unit weighs about 16 oz. and fits any wallet-size case. You can carry it and use it wherever there's floor space — anytime. Even while watching television.

WHAT COMES OFF IN 14 DAYS?

Individual results vary, but during an average 14 day period, you can expect to lose up to four inches from your waistline and up to ten pounds off your present weight. It strengthens your heart and lungs, increases stamina and endurance, improves your digestive function and general health. IT TOUGHENS YOU UP. For a '5-Minute Exerciser' — it sure does a lot!

WHAT SATISFIED CUSTOMERS SAY:

Results vary depending on how much overweight each of our students is. Nevertheless, this is a sampling from the impressive letters we receive.

Janette Coupar: "I lost five inches off my waistline in seven days." **Eve Harden:** "I lost three inches off my waistline in 12 days." **Sandy Dixon:** "I lost five inches off my waistline in 7 days." **Mildred Schmidt:** "I lost four inches off my waistline in ten days."

WHAT THE EXPERTS SAY:

Medical Doctors, Chiropractors, Osteopaths, Athletic Coaches....agree it's the most successful Waistline-Weight Reducer and Shaping Up Plan ever invented!

"Doctors have always known, exercise done while lying on the back virtually eliminates strains while slimming and reshaping the body. Yours is the finest Body Shaper Program on the market."
— **RICHARD TYLER, D.C.** North Hollywood, Calif.

"Beats jogging and working out in gyms — and much safer. I lost 4½ inches off my waist in 14 days." — **JIM HANLEY,** famous athletic coach

"Based on sound physiological and medical knowledge, it burns fat and shapes the body without strain to the heart or other organs. I lost 12 pounds of excess weight using it."
— **DR. ANITA D. SANTANGELO,** Chiropractic Orthopedics, West Los Angeles, Calif.

EXPOSING EFFORTLESS EXERCISERS

Reader's Digest (Sept. 1971), New York Times and Good Housekeeping, among others, exposed sauna wraps, inflated belts, weighted belts and effortless exercisers as frauds. Scientific researchers, medical and fitness experts all agree...there is only one way to firm, shape and trim up your body... **you must work the inches off!**

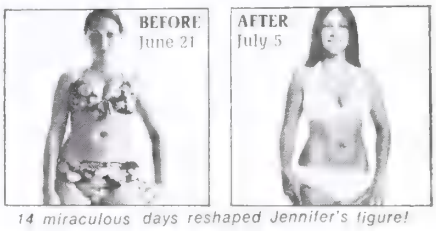
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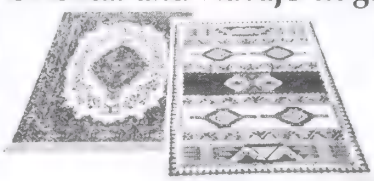
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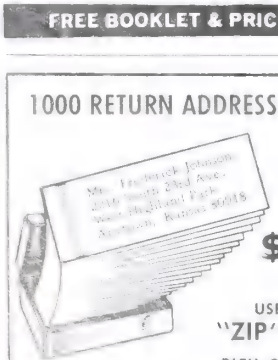
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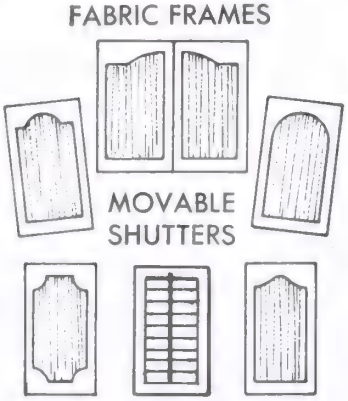
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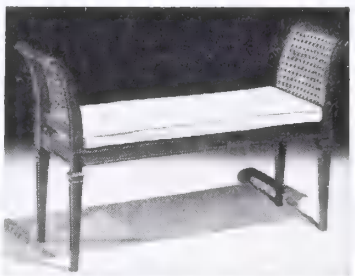
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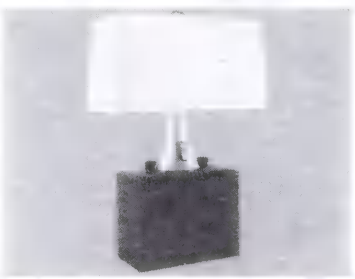
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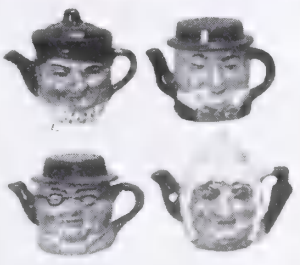
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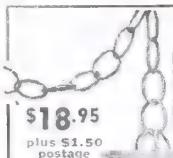
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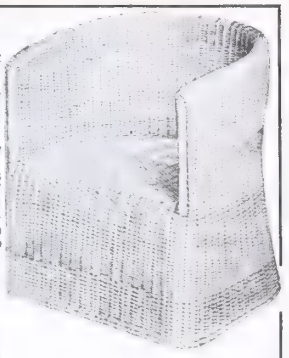


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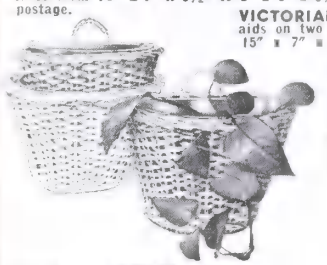


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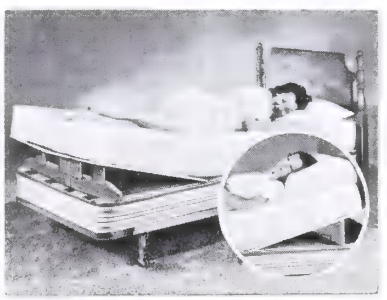
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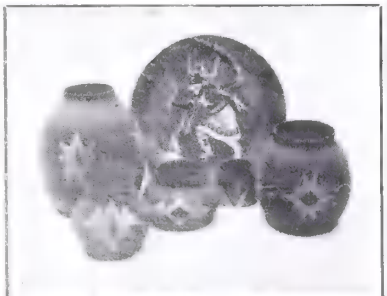
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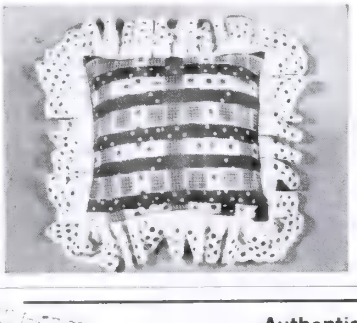
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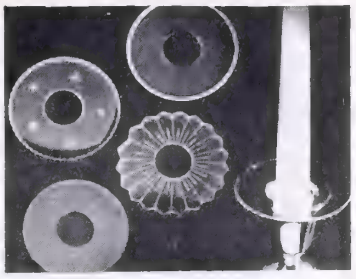
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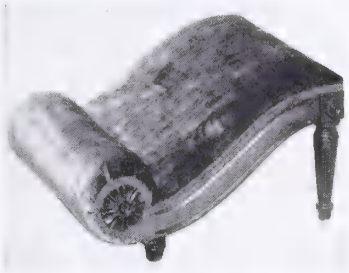
ed Crystal Bobêches reflect ɔer's glow, your good taste ey'll protect your table lin- Specify plain, star pattern, ordered or petal-shaped. 3" with 1" opening to slip over , catch dripping wax. 6, 65¢ post. Extras, $2.50 pr. *liate delivery*. Catalog $1. ɔda Lighting, 149 Rose Lane, w Hyde Park, NY 11040



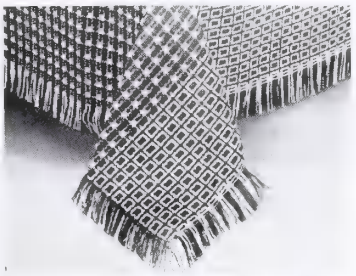
Nimble Needlewoman, a col- Lavishly silverplated thim- culptured by Portugal's skill- versmiths are deeply em- d with scrollwork, have gold- d interiors, jewel-like ele- . Order the wide-eyed owl, urtle, or both. $2.98 each. $5.75. Add 25¢ postage. Ferry House, Dept. B-5, liff Manor, New York 10510



Stool. In an age when car- was a combination of art affection, every parlour ed a gout rest like this for an of the house. Hand carved olid Honduras mahogany ɔice of finishes & fabric cov- 9½"Lx16"Wx11½"H, $74.95 coll. Victorian catalog, $1. a M. House, HB5, 1022 S. ur., Montgomery, AL 36104

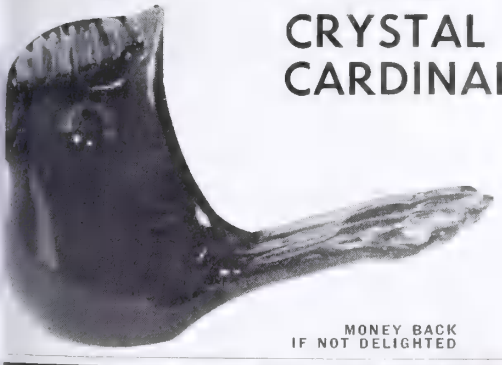


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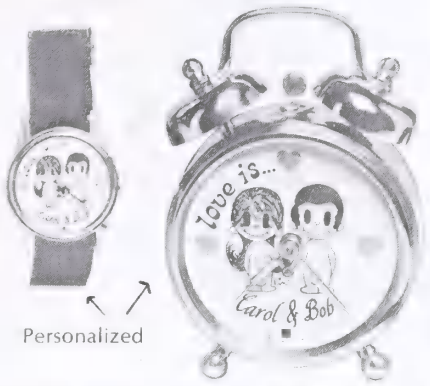
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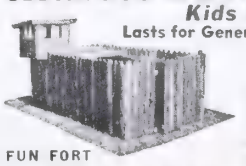
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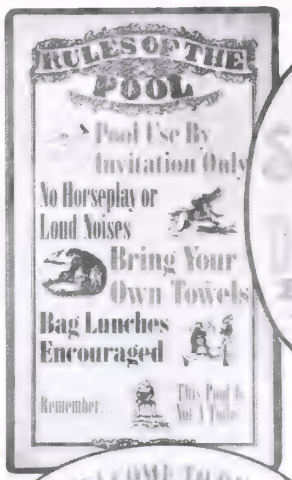
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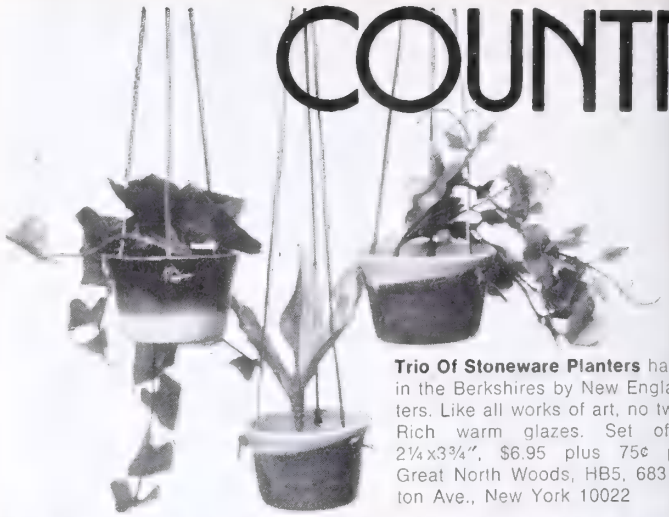
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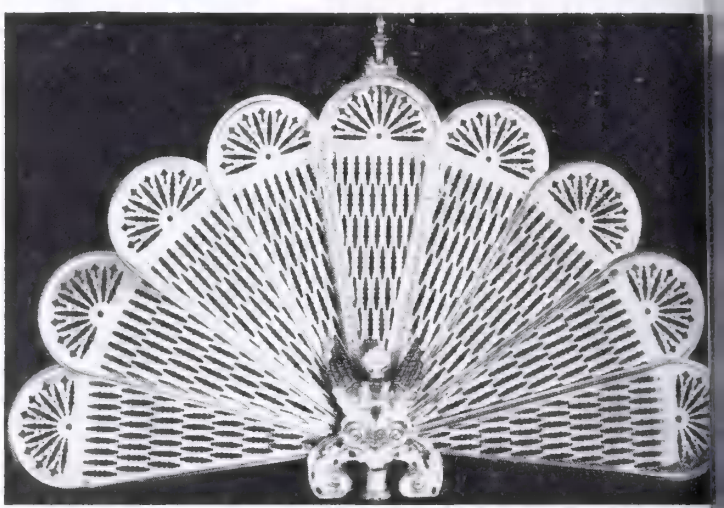
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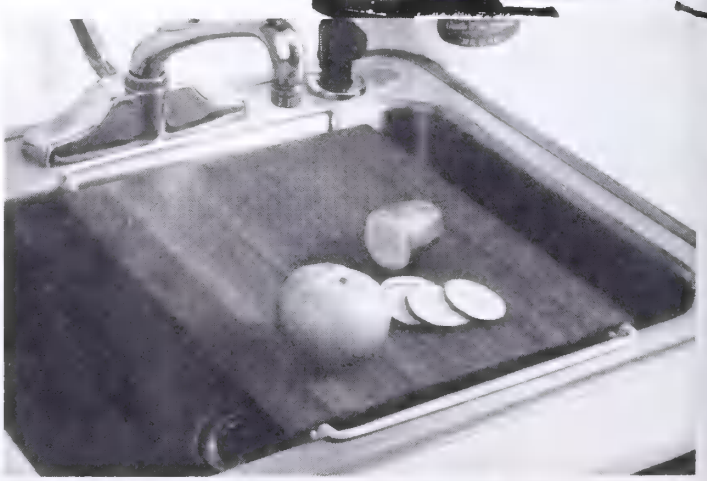
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Fabulous Fireplace Fan is solid brass. Prettily pierced sections fan out as decorative disguise when fireplace is not in use. Beautiful bird design; polished & lacquered. Opens to 38"Wx27"H., folds to 4"W. Order #9248-6X, $79.95 plus $3.75 shipping. Helen Gallagher Collection, F-524, 6523 N. Galena, Peoria, IL 61601



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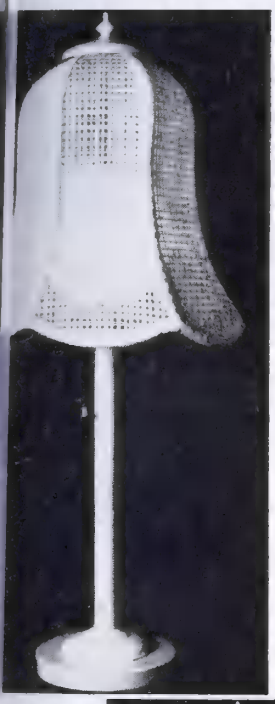


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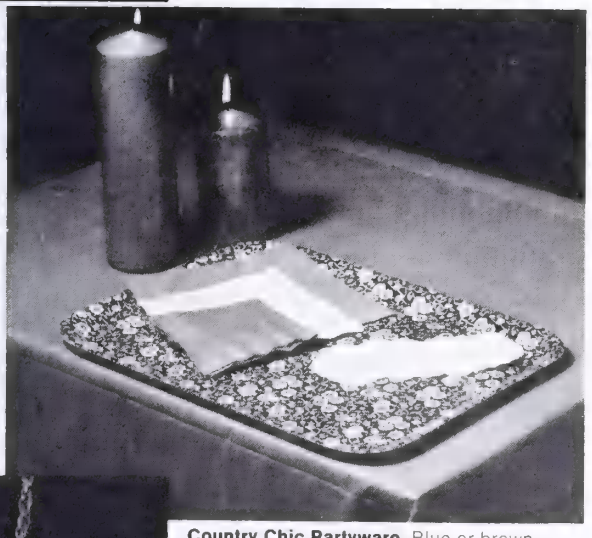
HARM

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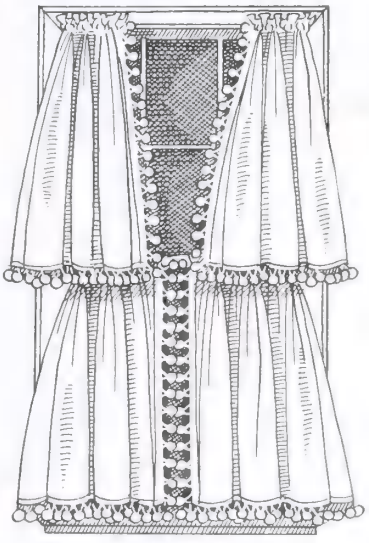
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Also at $8.00 each. ( ) Sen. Sam Ervin/ Sen. Howard Baker, ( ) John F. Kennedy "Rocking Chair" Memorial, ( ) Watergate, ( ) 1974 "St. Nick" Christmas, ( ) Israel's 25th Anniversary.

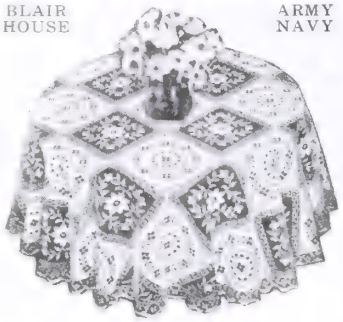
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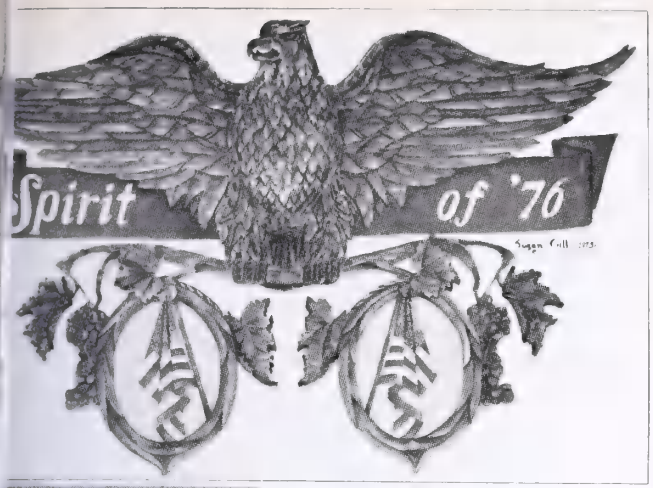


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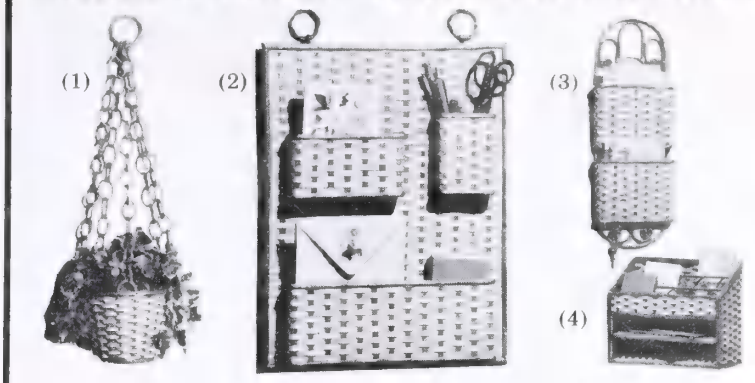


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(1) BLOOMING BASKET for asparagus fern, field flowers.holds pot 7" diam. at top. Natural rattan with 21" wicker chain. F9736-0. $3.50 plus 75¢ post. (2) WALL ALL organizes recipes, thread, scissors in kitchen, craft or sewing area. 2½" d., 14" w., 18" h. with hanging hooks. F9727-9. $8.95 plus $1.00 post. (3) TASK BASKET does a neat job of holding mail, messages, magazines. Hardwood back, woven rattan, willow trim. Metal hooks corral keys. 17¾" by 6" w. F9728-7. $4.95 plus 75¢ post. (4) DESK CADDY holds incoming, outgoing, photos all in nifty order. Natural varnished plaiting, dark stained trim. 5½" x 11". Two-shelf, 9½" h. F9733-7 $5.95 plus $1 post. Single shelf, F9704-8 $5.00 plus 75¢ post.

the Helen Gallagher collection
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NUMBERED EDITION LIMITED TO ONLY 10,000

A MOTHER'S DAY 1974
"THE WASH"

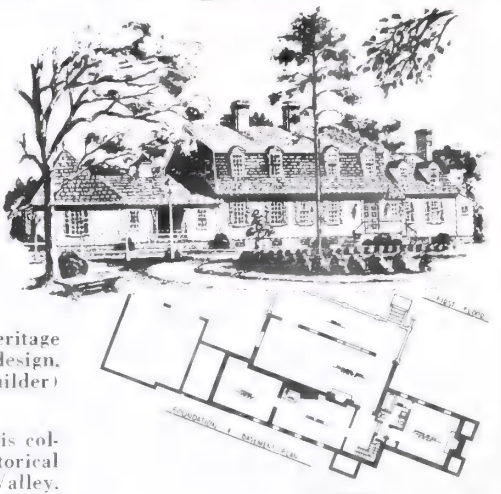
"THE WASH" A Mothers Day 1974. Haviland Limoges china with presentation case. Issue Price 30.00. First Issue "Breakfast" available at 60.00. The pair 75.00. Send for our free collectors brochure.

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If you are planning to build, you will want to secure and view these portfolios of home designs before finalizing your plans. These designs represent many years of creative effort by a staff devoted exclusively to captivating the charm, pleasing proportions and authentic details of the Early American Homes, while simultaneously meeting the functional needs of everyday living.



The Early American Collection is reflective of a rich and varied heritage which lives on in the homes of the past. Their charm, authenticity of design, proportions and imaginative use of materials (available to today's builder) are part of our proud legacy.

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The Colonial Heritage Collection

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STUART E. TURNER TRADITIONS, INC.
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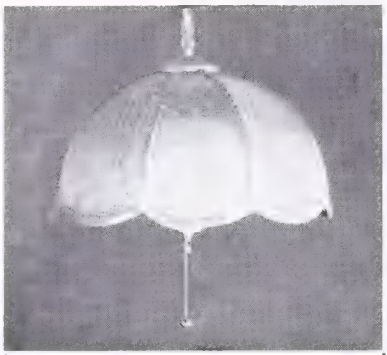
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$6.98 Add 95¢ Post.

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THE ATTIC
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Send for Series brochure.

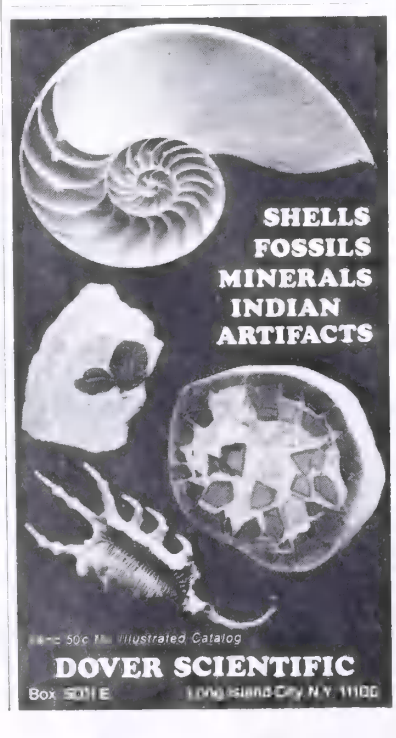
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for an exceptional value

Gold NAME, or [illegible] NUMBER (in Olde English lettering) [illegible] NUMBER (in 19th century German Gothic) on both sides of rich, Walnut stained Pine. Generous 15" x 6", polyurethane weatherproofed. [illegible] matte black hanging bracket of rustproof aluminum too, for only $9.95 + $1 postage. You will be delighted . . . or money back.

Countrycraft
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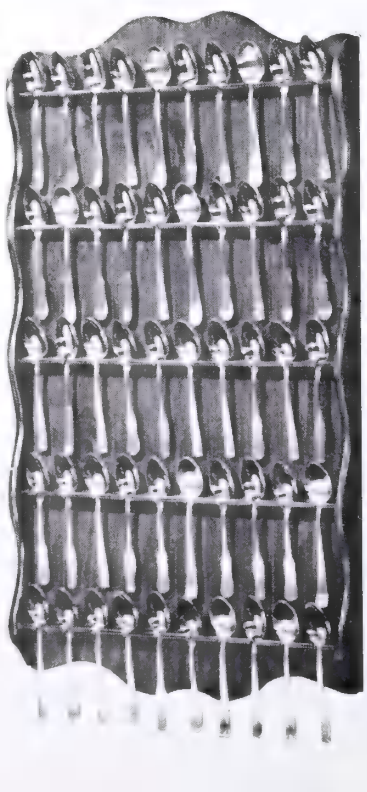
COUNTRY CHARM





What So Proudly We Hail is [illegible] of Early American home d[esigns] Turner Traditions, Inc. Ir[ish] twelve 8x11" architect's [illegible] front elevations, schematic [illegible] Working blueprints availab[le] $15 ppd. Stuart E. Turner Tr[ad]e Box 4962, Richmond, Virg[inia]

Americana Mugs hold a thi[rst]ing 16 ozs. 2 designs on [clear] glass mug: Mayflower/Plym[outh] Paul Revere/Patriot, Silvers[mith] pendence Hall/Liberty Bell[/] can Flag/Betsy Ross, Georg[e] ton/Mt. Vernon, Clipper Sh[ip] Sailing. Set of 6, $6 ppd. $11.50 ppd. Holly City [Pot]344-9, Millville, NJ 08332





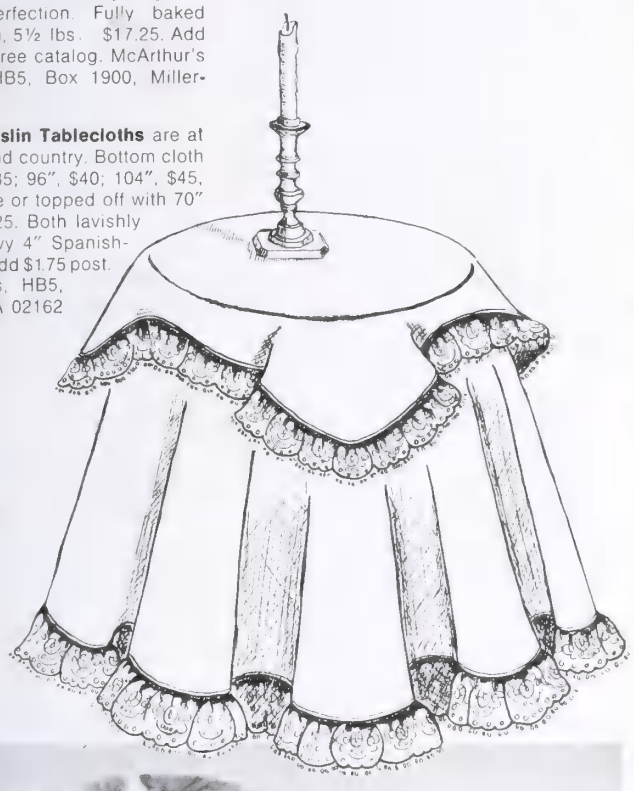
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sap-filled hickory logs to
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Ham, 5½ lbs. $17.25. Add
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alone or topped off with 70"
ith, $25. Both lavishly
heavy 4" Spanish-
ace Add $1.75 post.
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ie, MA 02162





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Exquisite reproduction of authentic Mother's Tea-pot lamp ...17 inches high, 3 way switch in polished old English finish.

$19.95

Old Brass $19.95... Pewter $21.95

$1.25 post. & hdlg. N.Y. State residents add sales tax. BankAmericard or Master Charge accepted.

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SPECIAL: Deduct 10% from 2 chairs, 20% from 4 chairs. (exp. charge collect)

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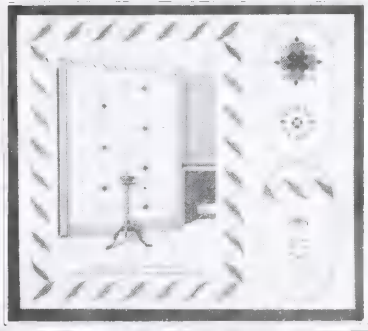
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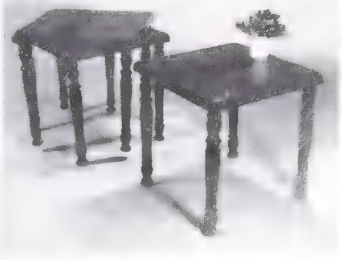
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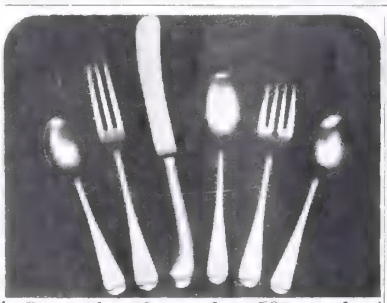
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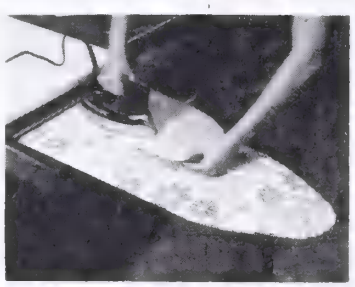
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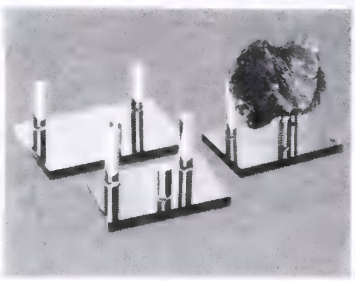
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"Queen's Lace" Priscill Cu[rtains] fresh as a summer bree[ze] at laundering proble[m] permanent press 65% [poly] 35% cotton, 6" French Sh[irred] broidered eyelet ruffle. [Ivory] pr. 45", 54", 63" length $[5] 72" & 81" $24 pr. Add $2[.50] No COD's. Free broch[ure] Colony Curtains, B45QE [Box] Westfield, NJ 07090



Portable Ironing Board h[as] a drawer. Handy, no le[gs] sets up in seconds to h[elp] your pressing problems. [A] hook lets you put it in an[y] Hangs on nail, slips [be]counter for storage. Ha[s] fire retardant cover. 11½[x] ruggedly built. $7.95 p[pd] post. Harriet Carter, H[C] Plymouth Meeting, PA 1[9]



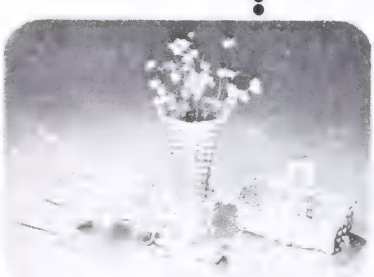
See Shells Sitting Pret[ty] light a rock collection [or] that display them like [jewel] gems. Black plexiglas ba[se] pegs (sanded & polished [for] fection) hold odd size pie[ces] ly, add to the beauty of th[em] shown. For anyone with [a] of treasures. 2½ x 3½". [Tre] $4.95 ppd. Postamatic Co[llec] Lafayette Hill, PA 19444



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Eliminates lifting, pulling, straining—
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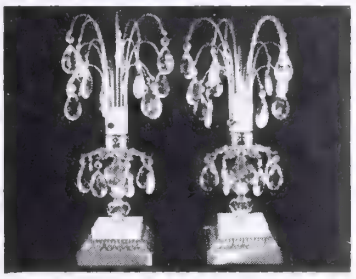
New Plant Caddy prote[cts] floors and carpets from [scu]ffs, scratches, dirt and [water] spots. Permits you to sim[ply] plant to sink for watering. [Easily] rotate plant for equal light [dis]tribution to assure even grow[th]. Decorative platform with stur[dy] ball-bearing casters, measu[res] across, 3" high. Has a stai[n]-resistant walnut wood-grain top[finish] plus **95¢** postage.

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ed for two, great for
or sunworshipping on
Electronically-welded
ınaffected by salt, sun,
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self-locking valves.
vhite, 61"Lx51"Wx25"H
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The Patio, HB5, 550
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Of Prisms cascades
al lamps and catches
n a blaze of reflected
d-cut prisms are import-
's gold-finished Italian
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on a sideboard. $34.95
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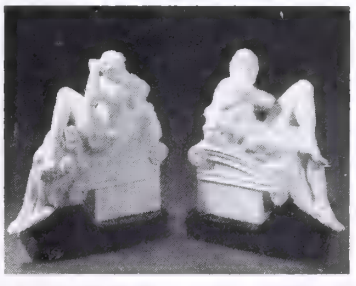
ockingchair is a charm-
der of Victorian travels,
orite chairs often went
. This solid mahogany,
ed replica of an 1850
s padded back, spring
choice of fabrics. 17"W
½"H, folds to 8" depth.
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HB5. Atlanta, GA 30327



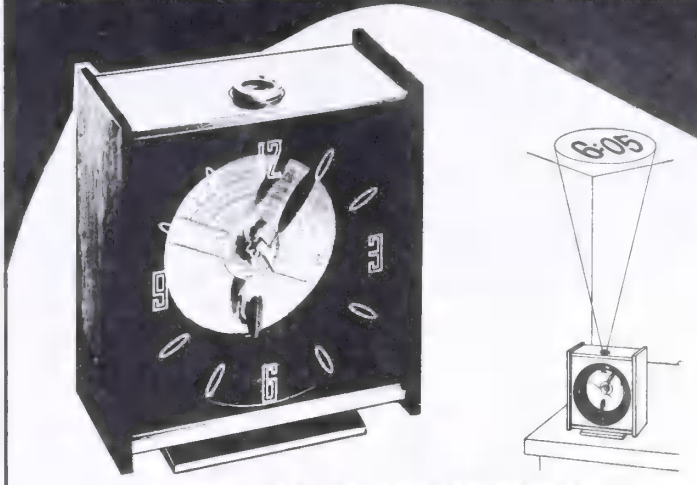
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A collection of animals—
ffe, tiger, and zebra on
own and white ceramic
½" in diameter. Matching
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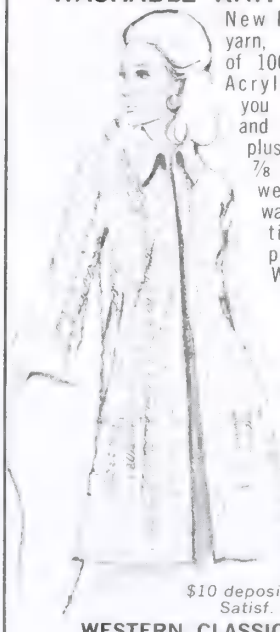
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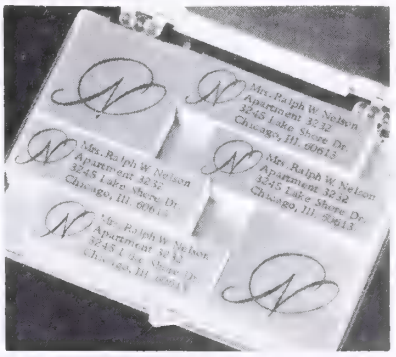
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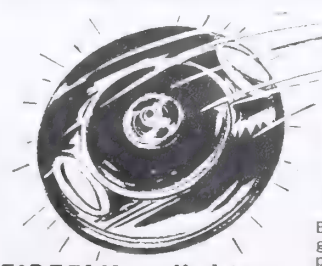


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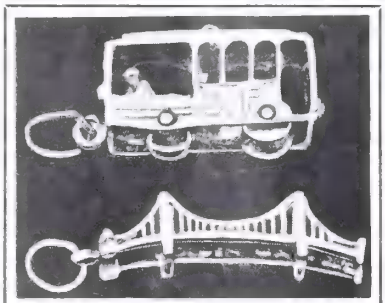


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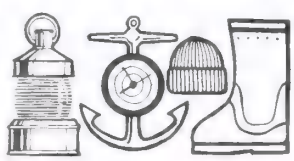
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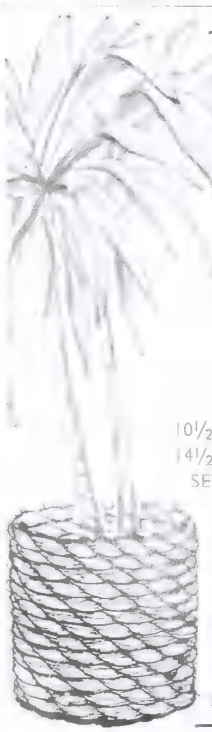
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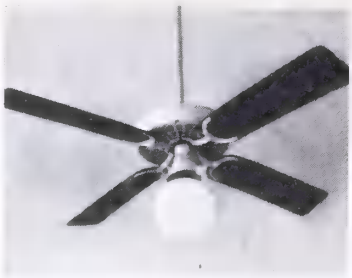
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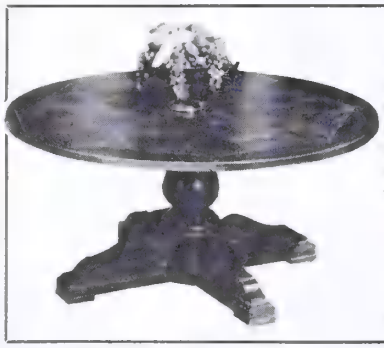
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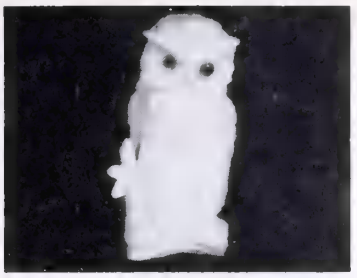
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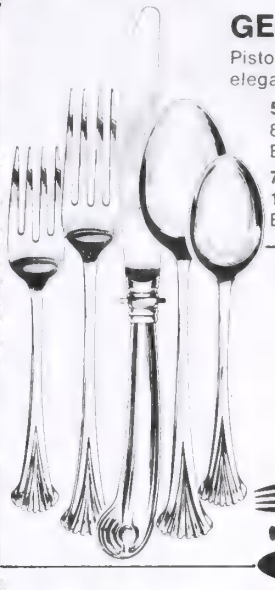
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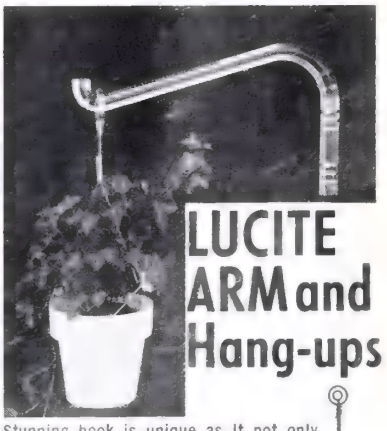
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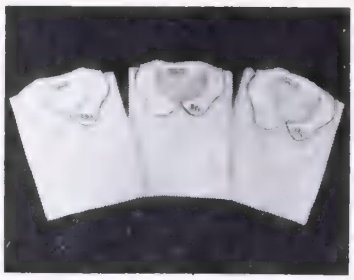


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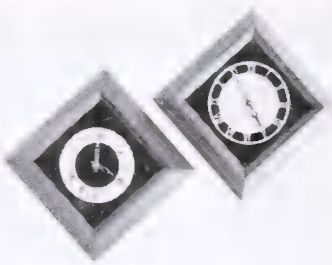
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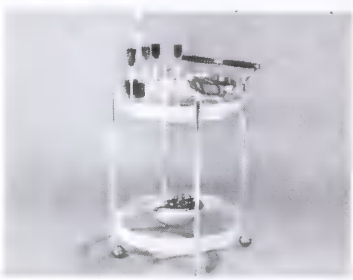
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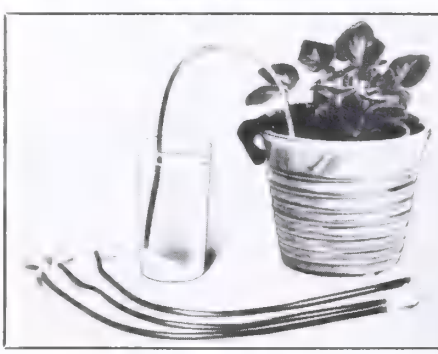
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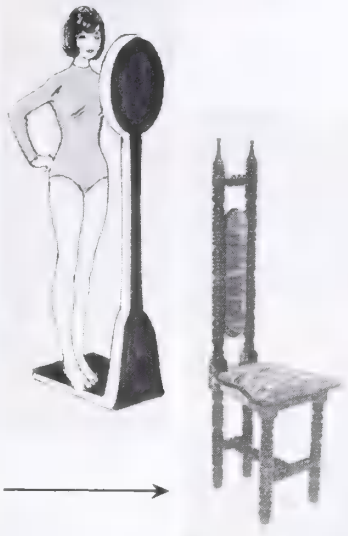
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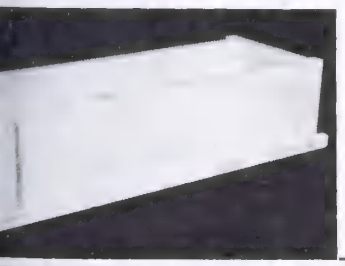
Set on a 4¾" base by 10¾" high. Candle encased in a unique spring-fed cartridge flame remains at constant level for a full-seven hours

Only **$29.95** *without crystals, $24.95* Includes 6 FREE Candles.

Unconditionally guaranteed on a full money back basis. Please enclose check or money order in full. Sorry, no C.O.D.'s. Please add $2.25 shipping and handling. New Jersey residents add 5% sales tax.

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2 ft X 8¼" X 6" high

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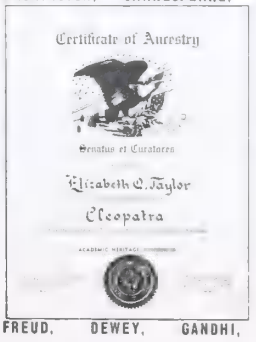


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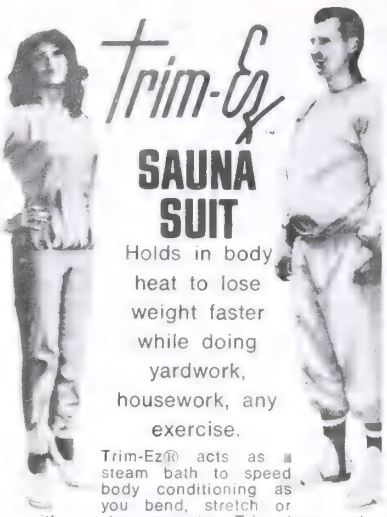


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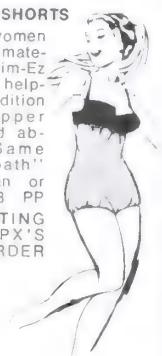


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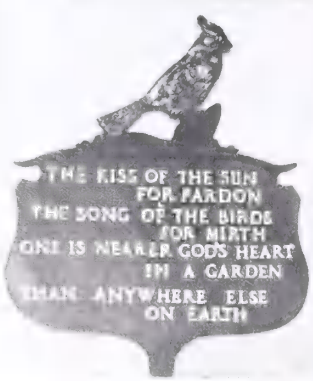
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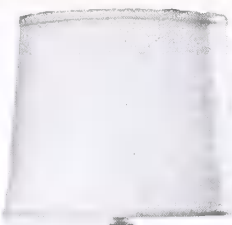


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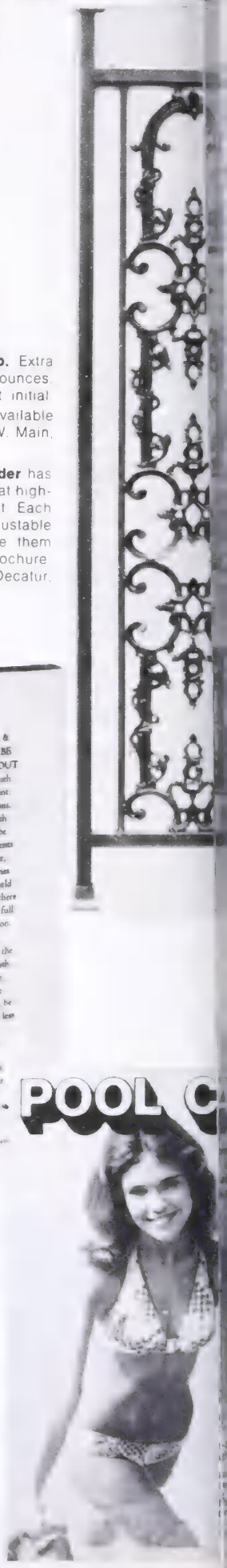
DESIDERATA

GO PLACIDLY AMID THE NOISE & HASTE & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE. AS FAR AS POSSIBLE WITHOUT surrender be on good terms with all persons. Speak your truth quietly & clearly; and listen to others, even the dull & ignorant; they too have their story. Avoid loud & aggressive persons, they are vexatious to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals, and everywhere life is full of heroism. Be yourself. Especially, do not feign affection. Neither be cynical about love, for in the face of all aridity & disenchantment it is perennial as the grass. Take kindly the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue & loneliness. Beyond a wholesome discipline, be gentle with yourself. You are a child of the universe, no less than the trees & the stars; you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should. Therefore be at peace with God, whatever you conceive Him to be, and whatever your labors & aspirations, in the noisy confusion of life keep peace with your soul. With all its sham, drudgery & broken dreams, it is still a beautiful world. Be careful. Strive to be happy.

Max Ehrmann

"Go Placidly Amid The Noise & Haste . . ." begins Max Ehrmann's well-loved prose-poem "Desiderata." Découpaged on solid wood with brass ring, 9 x 12" plaque $9.50; Lithographed posters on parchment 9 x 12" $1.75 ea., 3 or more $1.50 ea. 11 x 17" $2.00 ea., 3 or more $1.75 ea. Ppd. Etcetera South, HB5, P.O. Box 4704, Memphis, TN 38104

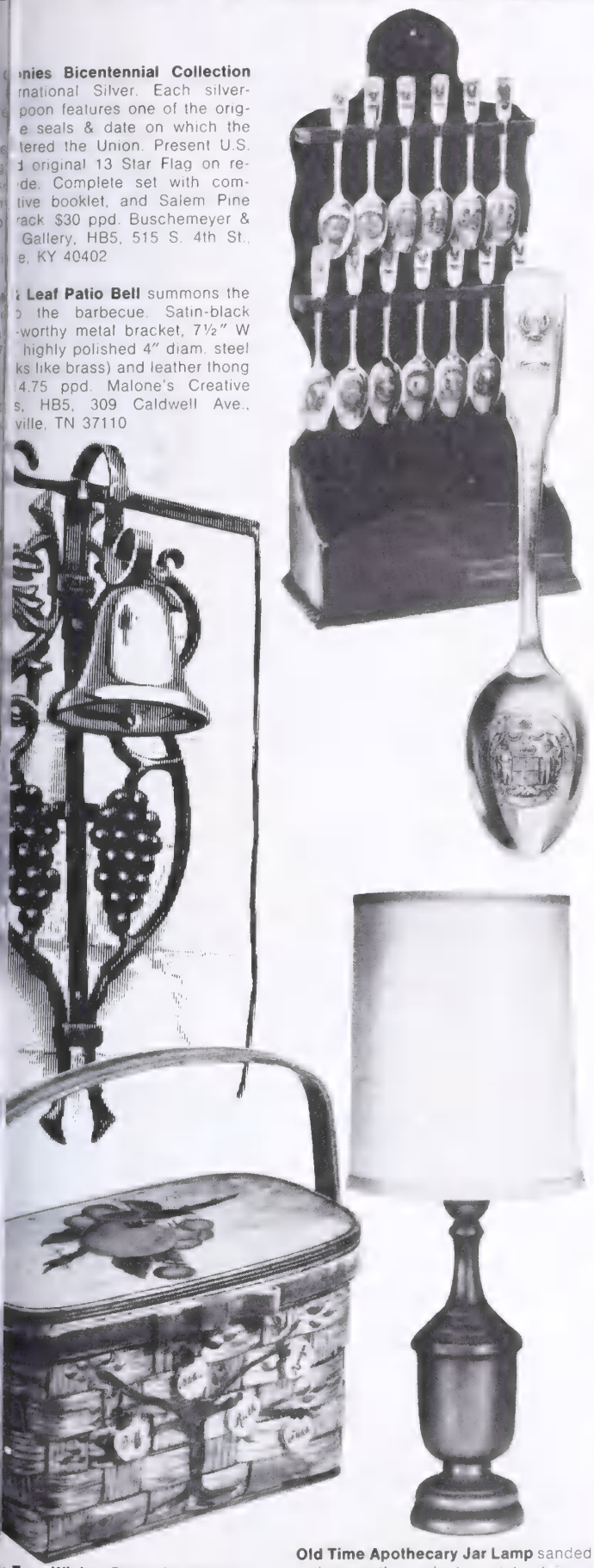
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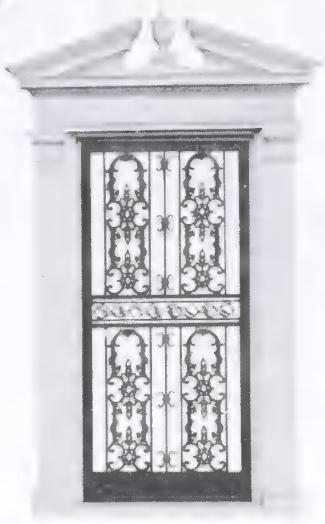
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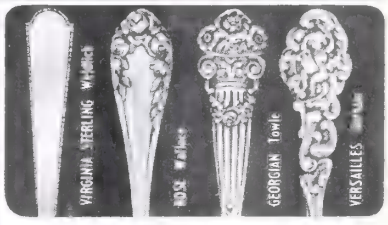
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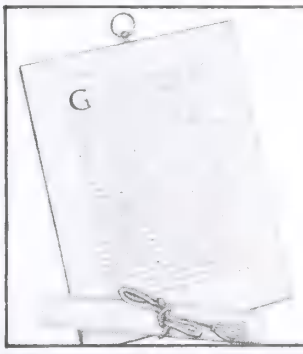


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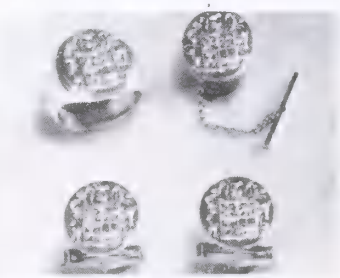
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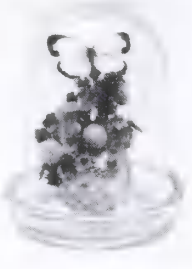
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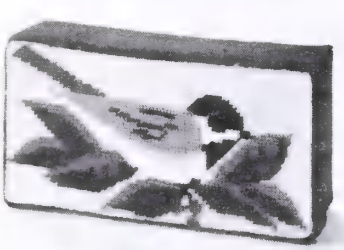
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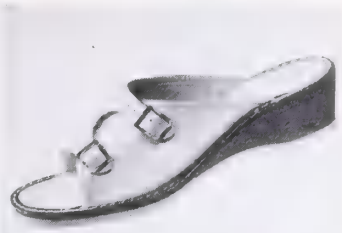
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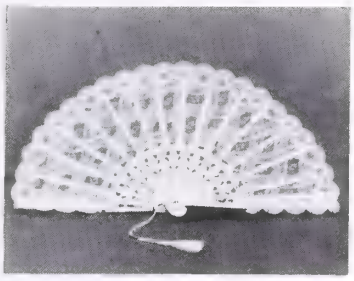
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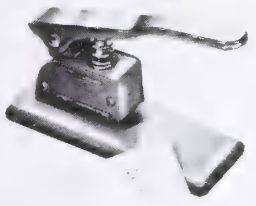
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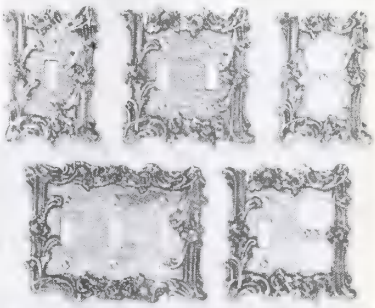
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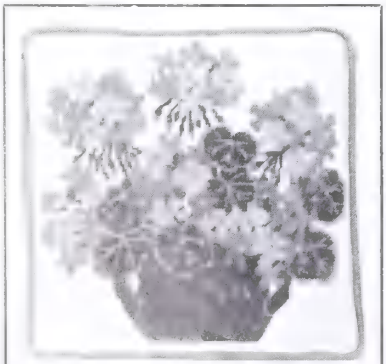
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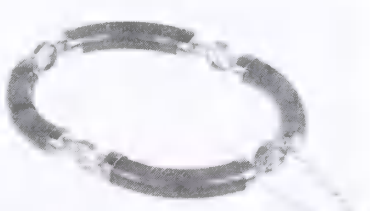


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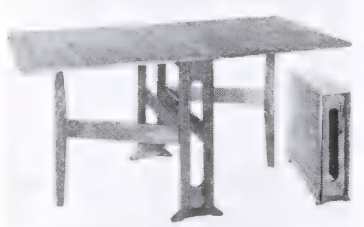
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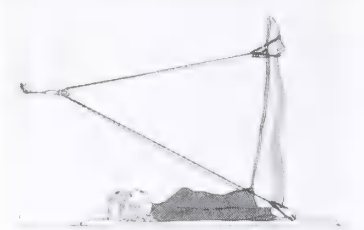
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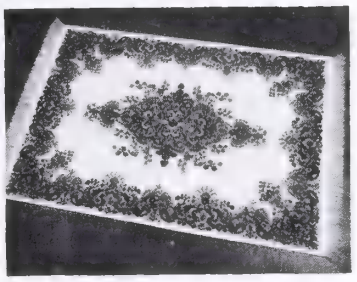
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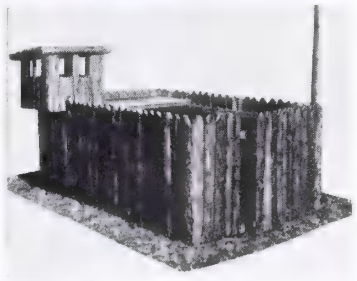
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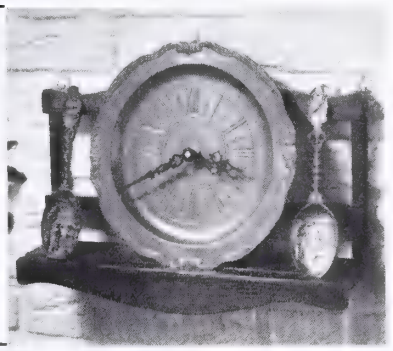
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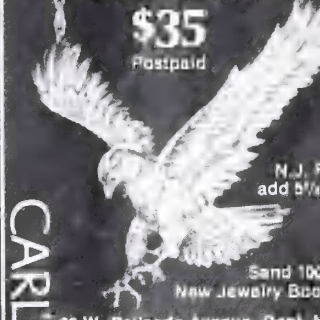
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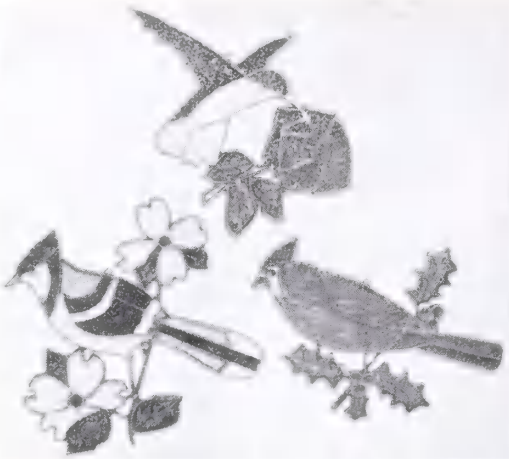
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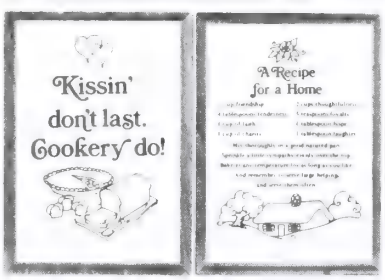
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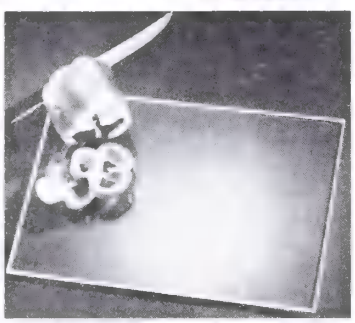


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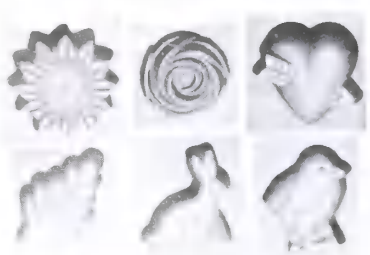


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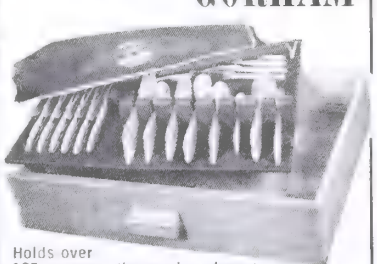
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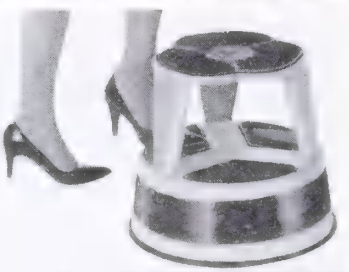
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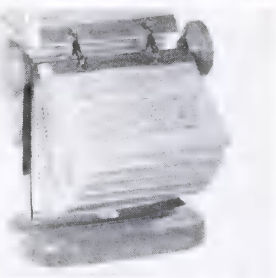
Stacked In Your Favor. china caddy to your spa gram and store dinner se 8 in a compact 9x11½" a vinyl cushioned metal chipping and breakage; ea.: cups, saucers, soup dinner & dessert plates. best china & everyday $3.49, 75¢ post. Holida Dept.205-F, Wheat Ridge, C



Kik Step Stool, 14" hig hard-to-reach heights with grasp. It rolls at a to spring-mounted casters. it—it stops & base grabs t Rubber tread for safety. glo, red, blue, white, olive, silver-tone or sage. Indic color choice. $16.50 plu shipping. AC Gifts, HB Central Ave., Yonkers, NY



Baskets Are Naturals for with trailing greenery wh have metal liners like this trio. Hang them in your dinette—to hold paper or fruit. Natural willow in 3 sizes: 8 x 6 x 5½", x 6", and 10 x 7 x 6½", $8 set, plus $1 post. Catal Fran's Basket House, R HB5, Succasunna, NJ 0787



Revolving Recipe File hold 500 index cards or recip pings in protective see-th velopes. Metal frame with wood base and knobs. C with 3½x5" envelopes recipes and color index c 32 cooking categories. plus 95¢ post. Extra env 32 for $1. The Ferry House Briarcliff Manor, NY 1051

Gorham Sterling Favorite Pattern

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BRACELET $20. ea.

RING $10. ea.

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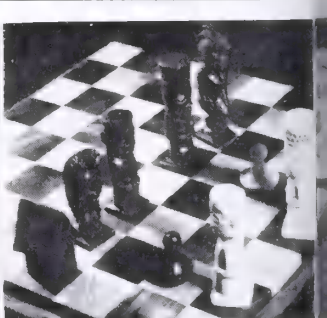


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You'll treasure for years thes perb figures by sculptor He Maner. From Ali'i (King) to pounder (Pawn) they are ir ually cast in his original and each piece is hand-fin Solid polyester resin in rich and bone white.
King 6½", pawn 2" **$100.0**

Handsome historical background brochure included.

Solid handmade koa and oak board 22" x 22" $80.00 paid

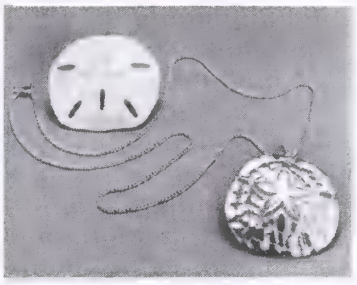
Satisfaction guaranteed, free cat

Village Worksh
1879 Kinoole Street, Hilo, Hawaii

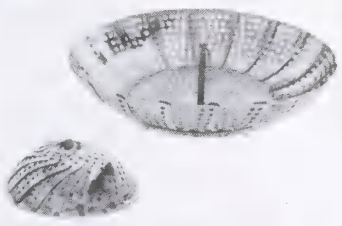
And Child superbly exe- y the prestigious Kaiser n factory in Bavaria is ex- detailed, alive with in- ure white bisque sculpture ely gift for Mothers' Day it is a symbol of enduring 2" high, 8" long. $75 plus sured mail. Available from rde's, HB5, 597 Farming- ., Hartford, CT 06105



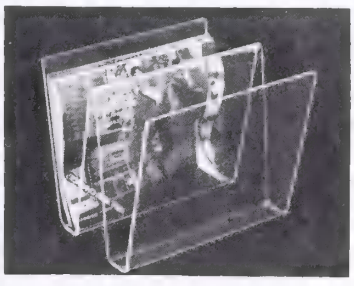
Sand Dollar Pendant. calls it the Holy Ghost Actually cast from a real Dollar, delicate markings in Easter lily, a star, a tia, 5 doves of peace. incl. Gold-or-Silver fin- Pendant. $3. Pin, $2.50. s, $2. Ppd. Brochure, 25¢. s, 2638 Debra Lane, HB5, Christi, TX 78418



ble Steamer/Dryer locks or and more nutrients. It it to fit pots 5½ to 9½- in diameter, keeping its above water on 1" legs. he heat's off, it drains to ts out to serve. Stainless $1.99 plus 35¢ postage. for the culinary artist! Col- Dept. H., 5112 Melrose , Los Angeles, CA 90038

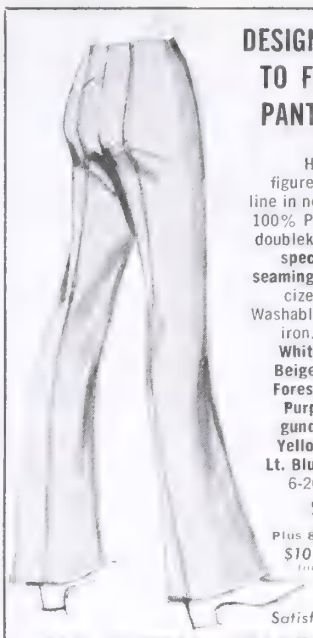


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race To Your Table. Heat erve bread and rolls in a Armetale pewter tray beau- hand crafted with a classic t scene. It bears the prayer- minder . . . "Give Us This ur Daily Bread" in English, in or Italian (specify). 7x8" ppd. The Country Cover e, HB5, 119 North Main, ook, CA 92028





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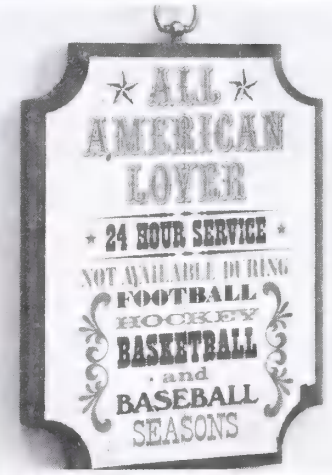
Hold that figure-perfect line in never-sag 100% Polyester doubleknit **with special back seaming.** Elasticized waist. Washable, never iron. **Brown, White, Navy, Beige, Black, Forest Green, Purple, Burgundy, Grey, Yellow, Pink, Lt. Blue.** Sizes 6-20, 36-44

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Plus 80c post. *$10 deposit on COD*

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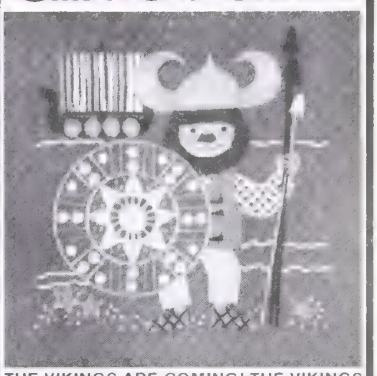


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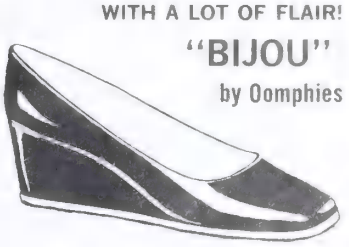
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THE IDEA BASKET
This imported white glazed ceramic basket is only 7 3/16" x 5½" x 7½", but it's big on ideas. Fill it with flowers, candy, cocktail goodies or your knitting. Give a kid a kitten in it. Got another idea? We thought you would. #2677A 10.00. (1.65 postage & handling).

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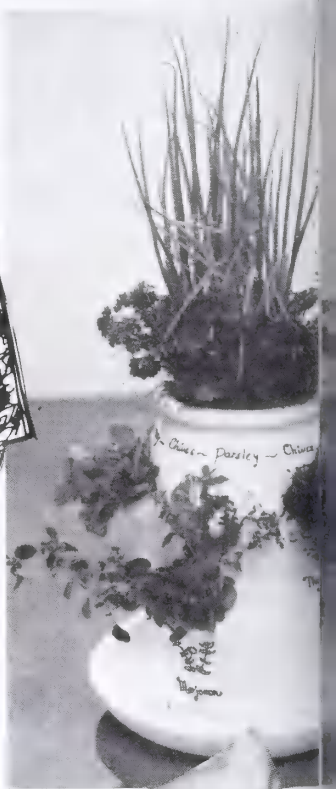
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Made In Mexico means dedication to craft, integrity of design. Stunning centerpiece tray with mirror-finished solid brass rim & mini-mosaic tile embedded around Aztec figure. With sculptured legs or without (to double as wall plaque). 11″ diam., $14.95 ea., $24.95 pr. Ppd. Artcrafts Int'l., Box 42184, HB5, Houston, Texas 77042

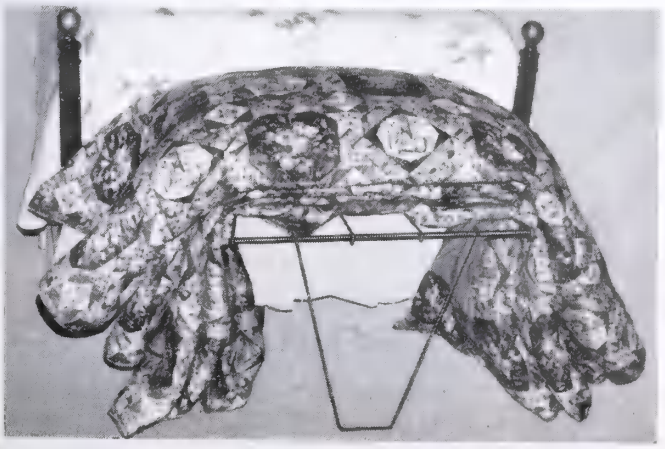




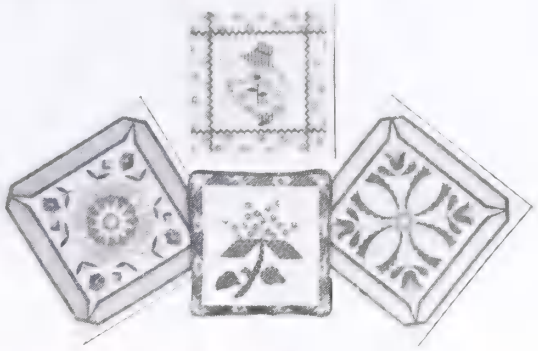
Tag-A-Long Bag is a perfect carry-all. Fully lined roomy interior with zipper safety compartment. Two utility pockets on back. Black, white, red, bone, navy, tan or brown leatherlook. 9x12″. 32″ shoulder strap, $5.95 ppd. Two golden script initials, add $1. From Tex-Made, Box 16125, HB5, Houston, TX 77022

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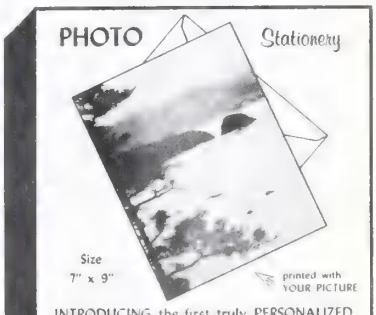
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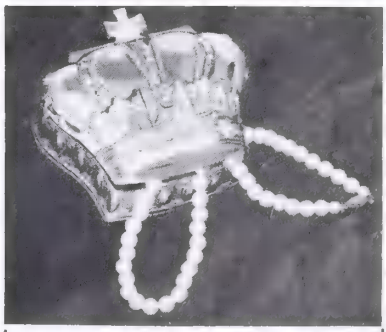
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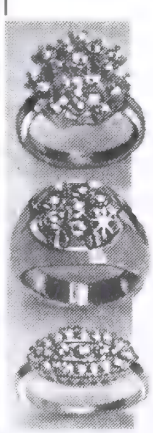
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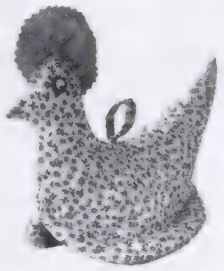
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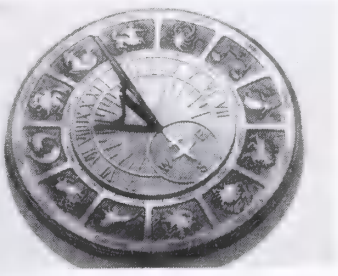
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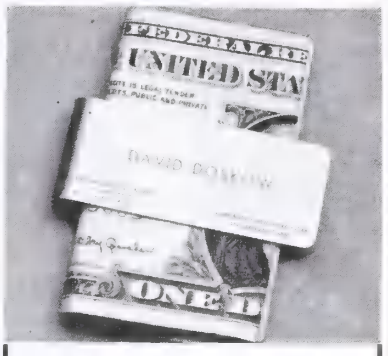
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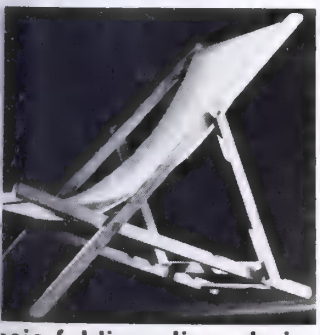
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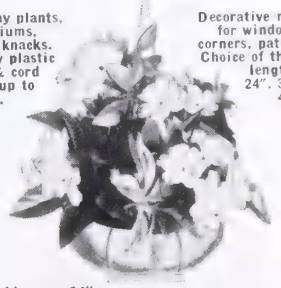
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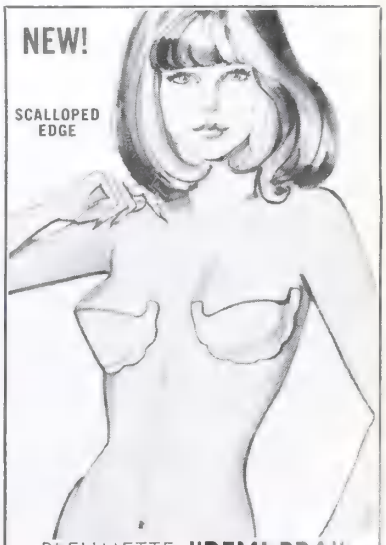
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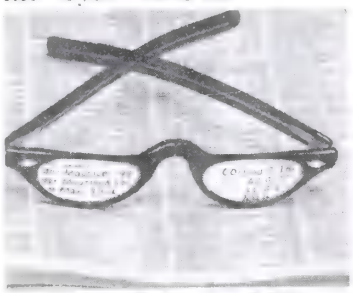
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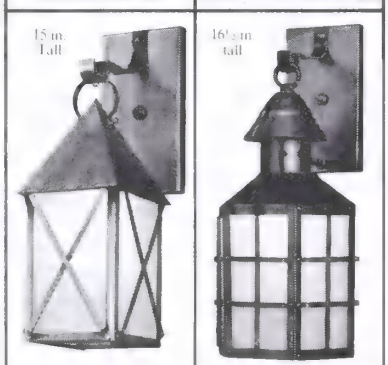
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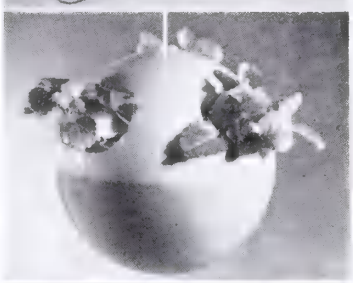
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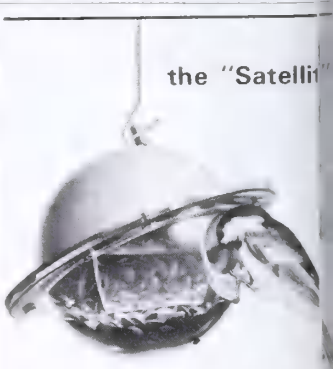
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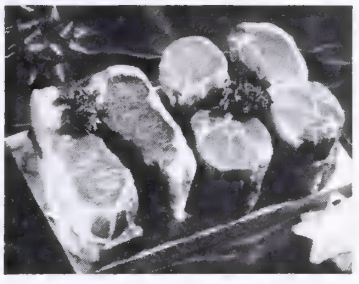
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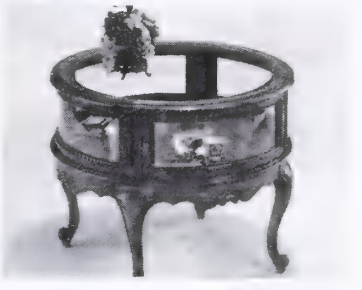
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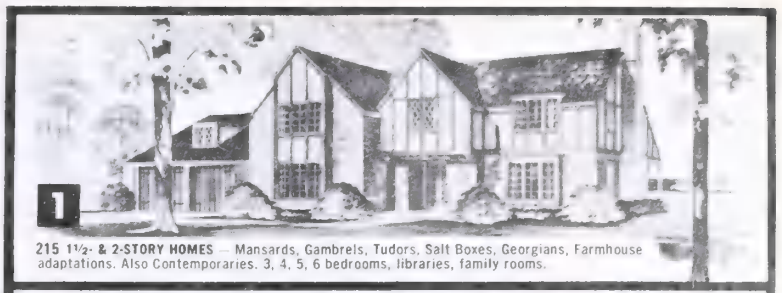
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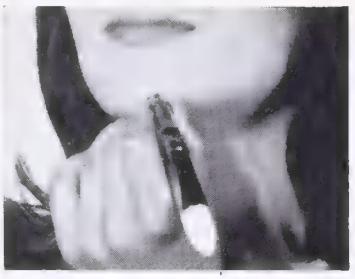


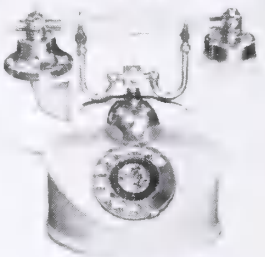
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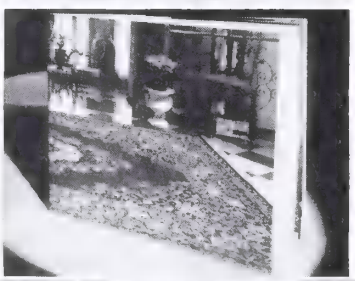
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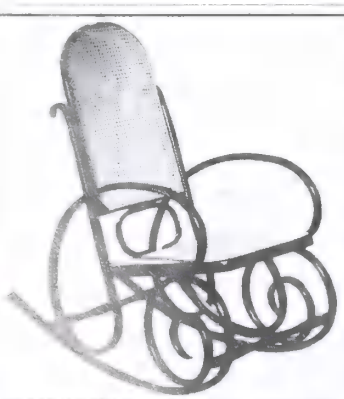
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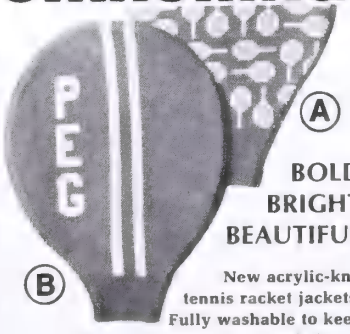
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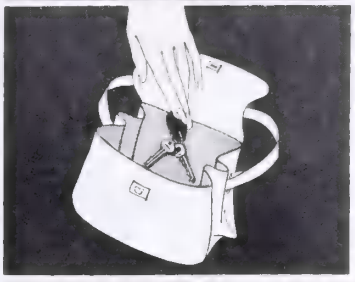
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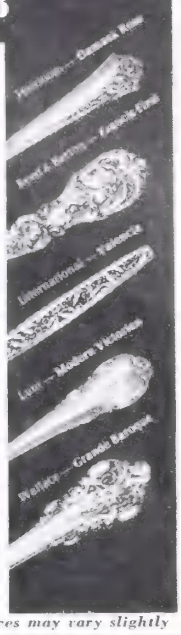
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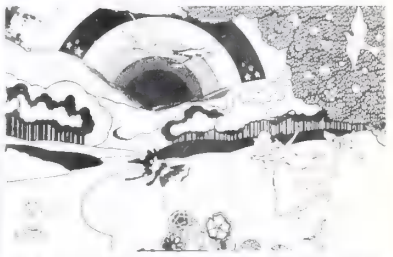
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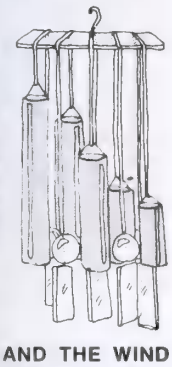
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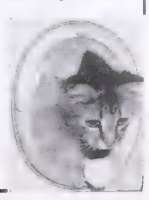
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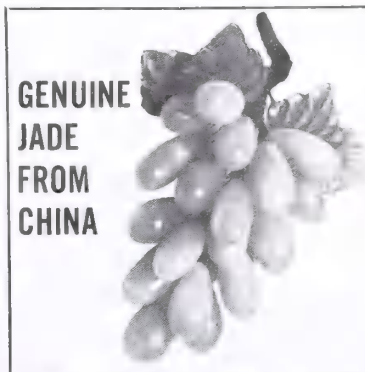
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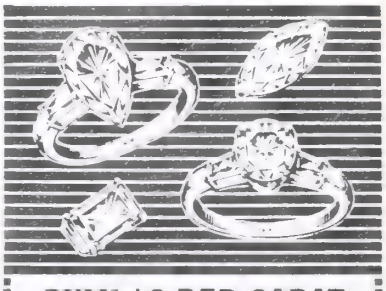
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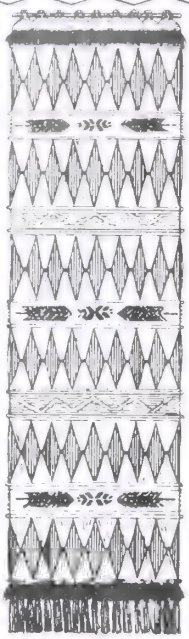


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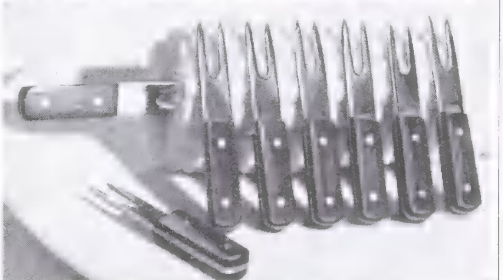
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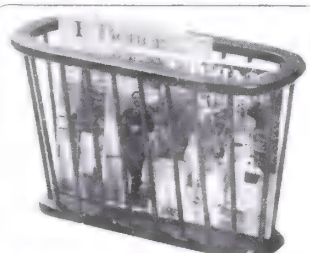


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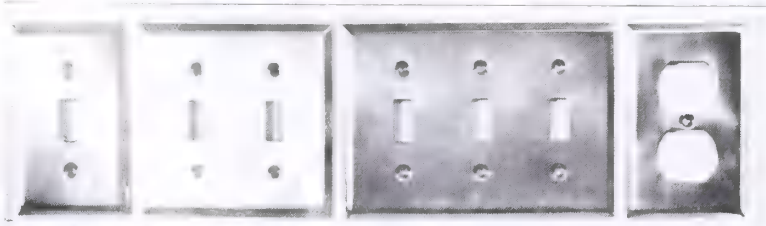
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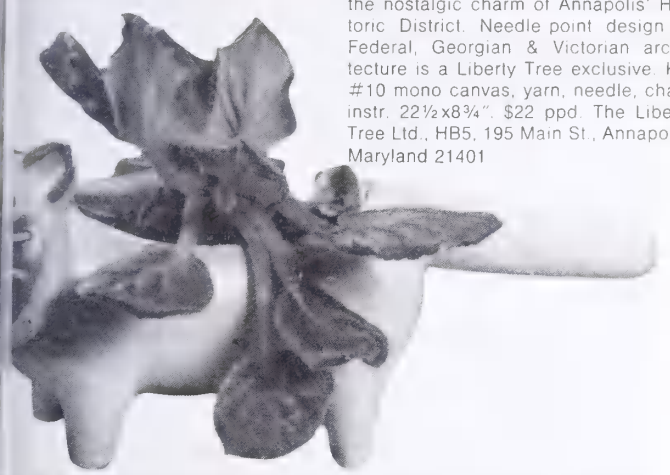
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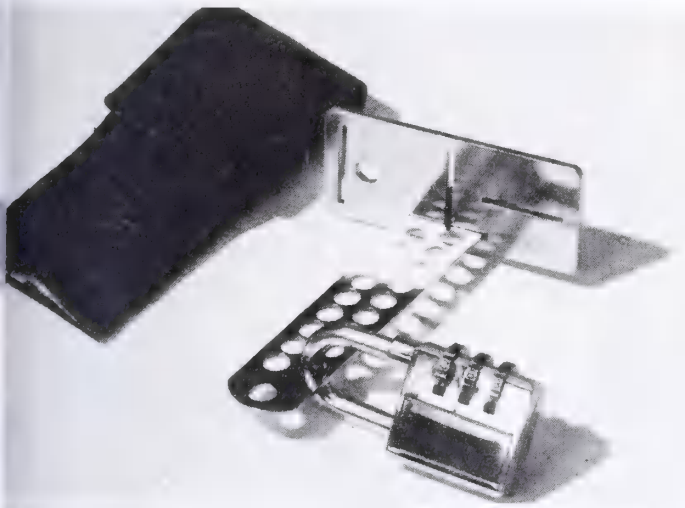
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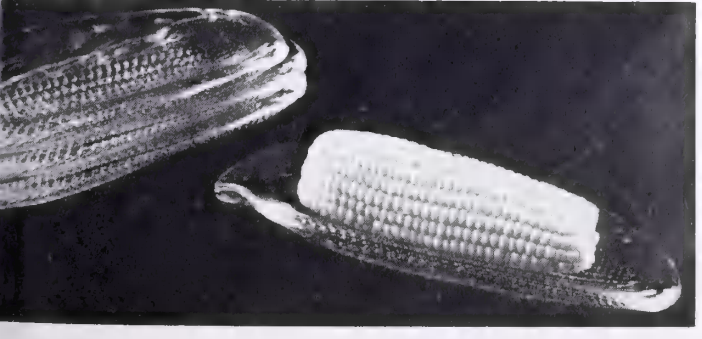


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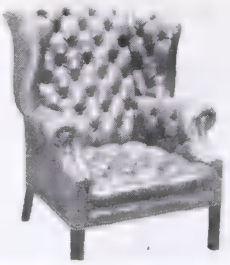
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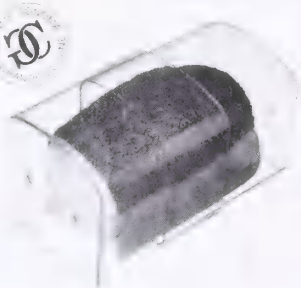
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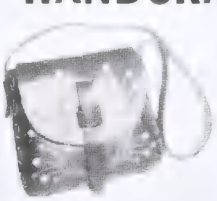
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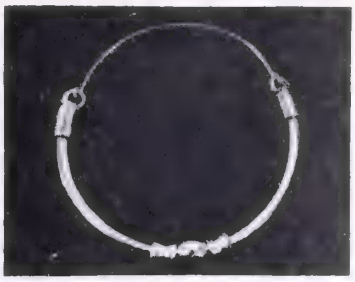


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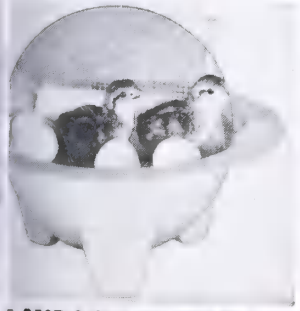


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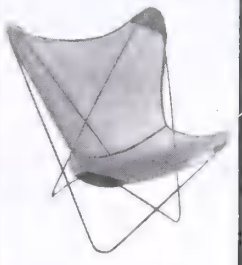
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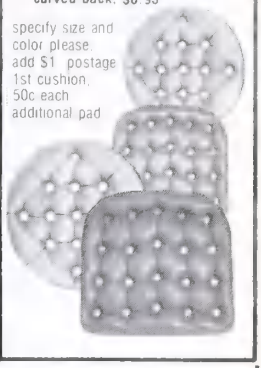
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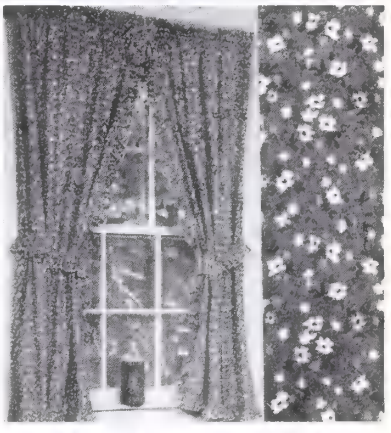


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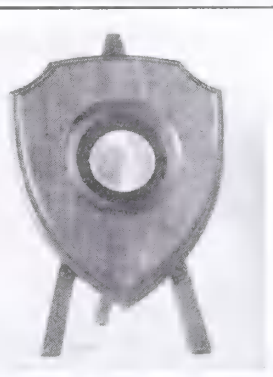
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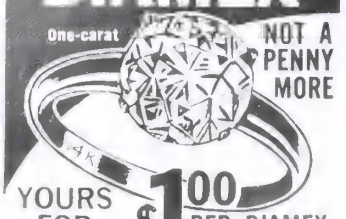
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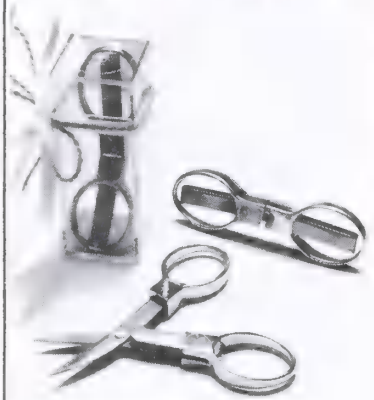
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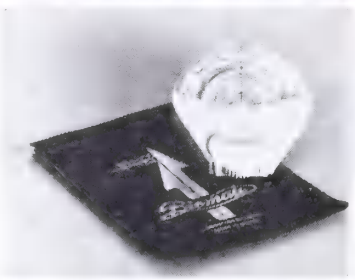
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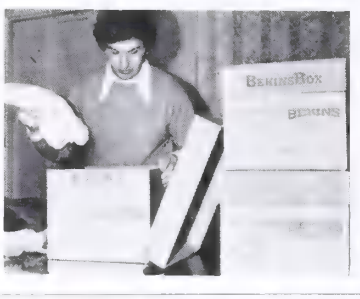
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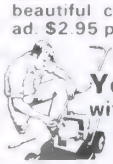
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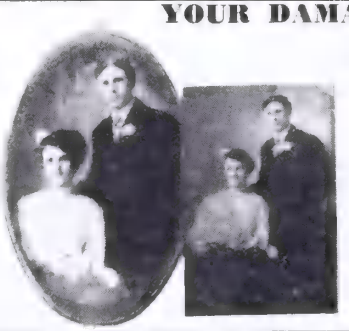


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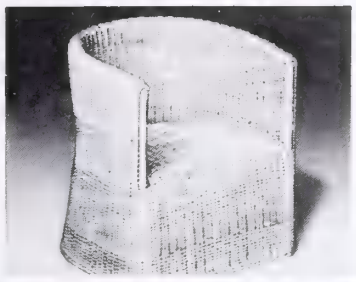
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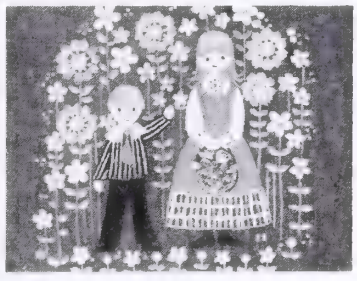
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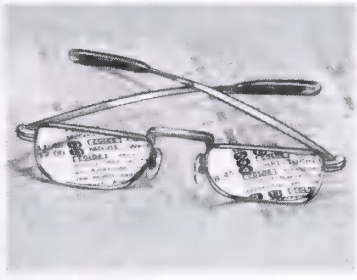
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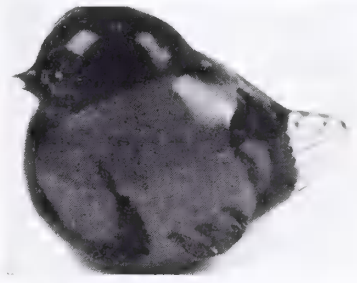
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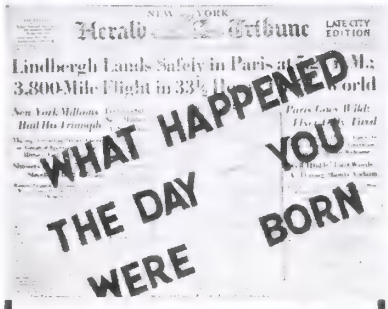


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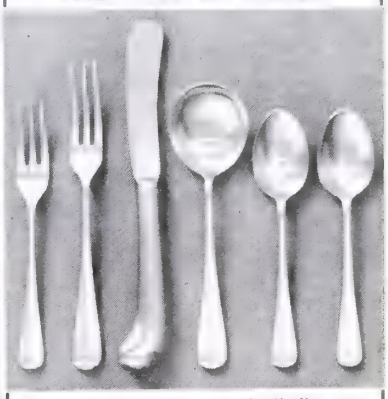
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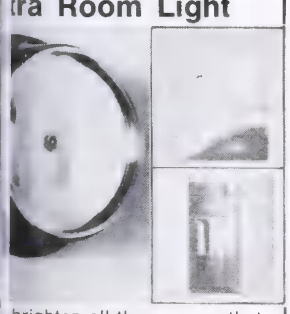
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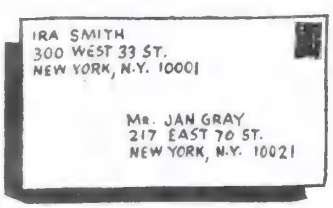
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Cover and page 124

Sofa and armless chair, **Interior Enterprises Inc.*** Sofa, table skirt and curtain fabrics, **Brunschwig & Fils Inc.*** "Savannah" fabric on wicker chair cushion, **Franciscan Fabrics Inc.*** "Pink Dot" and "Green Dot" fabrics for ruffles, **Boussac of France Inc.*** Workshop for table skirt and curtains, **Tony DeCarlo.*** Wicker lamp shades, **Ruth Vito.*** Wicker furniture, antique, **Alice Eisenberg,** Montauk Highway, Quogue, N.Y. 11959. Mirror, green frog and cocktail table, **Michael de Santis.*** Wall sconces, **Kermos Inc.** Fireplace hand-painted by **Carol Hall.*** Accessories, **Albrizzi Inc.*** Bar and stools made by **Woodmere Working Products Inc.***; fabric on stools, **Peter Schneider Sons & Co.*** Lattice planters available from **Brown Jordan Co.**

Pages 45 and 50—Bath remodeling

"Shell Toile" vinyl wallpaper in master bathroom, and hand-print "Toile de Grenouille" paper-backed vinyl wallpaper in children's bathroom, **Brunschwig & Fils Inc.*** Carpet in children's bath, **Regal Rugs.** Towels and carpet in master bathroom, **Fieldcrest Mills Inc.** Cosmetic shelf in master bathroom, **Martin S. Garment Co.** Shades, **Del Mar.*** Shower curtains, **Ames Shower Curtain Co.** Lucite accessories, styled exclusively by **Oscar** for **Vincent Lippe.** Floor tile and "Redi-Set" pregrouted wall tile, **American Olean Tile Co.** Lighting, **Progress Lighting.** Countertop, **Formica Corp.** Faucets and valves, **Moen.** Bathroom fixtures, **Universal-Rundle Corp.**

Pages 86-91—Stable

Equipment: Custom light fixtures, **Harry Gitlin.*** Recessed light fixtures, **Lightolier Inc.*** Switches and receptacles, **Slater Electric Inc.** Sliding doors, **Arcadia.**
Living room: Built-in furniture and cabinets built by Helmut Benzenberg. "Midnight Mist" structural stoneware tile on floor, **Hastings Pavement.** Sofa fabric, **Jack Lenor Larsen.*** Floor pillows, **Boutique Soleil,** Montreal.
Dining room: André table and Brno chairs from **Knoll International Inc.***
Bathroom: Fixtures, **American Standard.** Bathtub, custom-designed. Accessories, **Charles Parker Co.**
Kitchen: Cabinets, **Formica Corp.** Sinks, **Elkay Mfg. Co.** Refrigerator, **Sub-Zero Freezer Co. Inc.** "Trade Wind" exhaust fans, cooktop and ovens, all made by **Thermador.** Washer and drier, **Westinghouse.** Trash compactor by **KitchenAid.**

Pages 92-93—Foster

Living room: Accessories ing table top, **Norman Inc.;** base, **Brueton Inc** Hanging light, **Koch & Le** *Kitchen:* Stainless steel c **St. Charles Mfg. Co.** Ra dishwasher, **General Elec** Refrigerator/freezer, **S Freezer Co.** Stainless st and faucet, **Elkay Mfg. Co** *Bedroom:* "Ashanti" wal ing and bedspread fabr **tuny Inc.*** *Bathroom:* Tiles, **Country Inc.,** 300 E. 61st St., N

Pages 94-97—Einhor

Living room: Sofa, **Chese Siegel-Land Inc.** Lounge **Stendig Inc.*** Three-legge designed by Bill Katavolos table, **Knoll Internationa** *Dining room:* Chairs, **Inc.*** **Arabia** dishes, through **H.E. Lauffer C** Hanging bells, **Brooklyn Gift Shop,** Eastern Brooklyn, N.Y. 11238. by Rama Dhawan.
Study: Sofa designed by Einhorn. Hanging basket, **lyn Museum Gift Shop.**
Bedroom: Paintings are dan Osyczka.
Kitchen: Cabinets, **PeerlesM Inc.** Dishwasher, **Kitchen** cessed paper towel disp **A. Marchand Inc.,** division **stone Shower Door.** poster by George Zyn Lighting, **Lightolier Inc.*** floor designed by Harc Nina Einhorn. Plants, **Things,** 74 Seventh Ave., lyn, N.Y. 11217.

Pages 98-99—House

Floors, first level, "Ter Burrstone Chestnut," **A Olean Tile Co.;** third and levels, strip oak, **E.L.** Ceilings, first and second California redwood, **C Redwood Association.** **Habitat Inc.** and **Lightoli** Kitchen sink, bath fixture, **ler.** Range top, oven, dish and fan, **Thermador.** Refrig freezer, **Sub-Zero Freezer**

Pages 100-103—Knol

All equipment and constr Plaster, **Largo Inc.,** Six Walnut Streets, North Pa. 19454. Carpentry by **dowes,** 1023 Carousel Dri minster, Pa. 18974. Pl **Seymour Mitchell,** 529 S. Philadelphia 19143. E work, **Joseph Anastasia,** phia. Lumber, **J.T. Riley I** W. Girard Ave., Phila 19123. Electrical supplie **Morley,** 238 S. Eighth St delphia 19106. Brick, M

d Washington Avenues, hia. Plumbing supplies, Betz Jr. Tile, **American ile Co.** Door knobs, **ock Co.** Glass, **M. Krak-ons Co.**, 1322 Washing-, Philadelphia 19147. ors, **Derr Flooring Co. Andersen Corp.** Heating onditioning, **Jordon Air ing**, Mt. Holly, N.J. tucco, **Andy Luitzi**, Phil- Pa. Slate work and tile n, **Roman**, Ft. Washing-19034. Exterior and In-int, **Sherwin-Williams.** om: Persian rugs, **Straw-Clothier**, Eighth and treets, Philadelphia. All except green couches by John Christopher cushions, **Arnold Foam ales**, 26 S. Second St., hia 19106. Mahogany **K. Freas Millwork**, 1028 ng Ave., Andalusia, Pa. Window over skylight, **ndow & Door Co.**, 250 ., King of Prussia, Pa. aintings by Joseph John-John C. Knowles. Plants, **City Gardens**, St., Philadelphia 19106. **ist Chairs**, 1915 Walnut delphia 19103. Carpet, **use Carpet Crafters**, 1712 St., Philadelphia 19103. **sher-Price.**

Vasarely rug, **Ritten-rpet Crafters**, 1712 Wal-Philadelphia 19103.

104-106—King

oom: Upholstered furni-**e Arts Furniture Inc.***; 00% polypropylene, **S. r Co.*** Lacquered "raffia ofa table, lacquered an-ican tappa cloth, lamps, **Springer Ltd.*** Stainless chairs, white leather and nyl suede, **The Pace Col-nc.***

and swivel stools, **Don u Antiques.***

n: Carpet, **Stark Carpet *** Wicker furniture, **Wal-cker Wonderland**, 991 Ave., N.Y.C. 10022. **Warren Kessler Inc.*** **er, Philip Graf Wallpapers** aperies and shade fabric, **of France Inc.*** Bed-bench and rocker fabric, **Versa.*** Tableskirt fabric, **K. Smith Inc.*** Bedskirt, s and bedcloth made by th. Flowers, **Robert Webb**) First Ave., N.Y.C. 10022.

107-111—Baths

07: Tile, **American Olean Tile Co.** "LeZebra Brown" wallpaper, **Brunschwig & Fils Inc.*** Paint, **Detroit Standard Paint Co.*** *Page 108—top:* Hand-painted tile by **Diaz.*** *Bottom:* Wallpaper, **Piazza Prints.*** Hardware and fixtures, **Sherle Wagner**, 125 E. 57th St., N.Y.C. 10022.

Page 109—top left: "Flambe" wallpaper, **Philip Graf Wallpapers Inc.*** "Melody Sheer" curtain fabric, polyester and linen, **Stroheim & Romann.*** Marble floor, **Alcamo Marble Works**, 218 E. 24th St., N.Y.C. 10010. Vanity stool and mirror. **Audré Fiber Associates.*** Green box, **Caldwell Alexander**, 36 Job's Lane, Southampton, N.Y. 11968. *Top right:* "Pink Ming" wallpaper, **Sherle Wagner.** Plumbing, **Coe Plumbing And Heating Corp.**, 328 E. Sixth St., N.Y.C. 10023. Marble, **Marble Modes Inc.**, 15-25 130th St., College Point, N.Y. 11356. Bath fittings, **Eurotherm Valves**, Division of **Transglobal Enterprises Ltd.** *Bottom right:* Wall paneling, **Evans Products Co.** Plumbingware, **Eljer Plumbingware**, Div. of Wallace-Murray Corp. Fabric designed by David Hicks, **Connaissance Fabrics Inc.*** Ceramic tile designed by David Hicks, **Designer's Tile International**, 6812 S. W. 81st Ave., Miami. 33143. Chrome étagère and table are from **Bob McDonald, Manor House*; The Showplace.*** Towel horse, **Lawrence Michael Maloney**, 3277 Sacramento, San Francisco 94115. All linens and towels by **Fieldcrest Mills Inc.**, through **Lenore Linens**, 498 Jackson, San Francisco 94111.

Page 110—bottom: Wallpaper, hardware and fixtures, **Sherle Wagner.** Portuguese rug, **Stark Carpet Corp.*** Vinyl upholstery, **W-G Vinyls Inc.*** "Riviera" blinds by **Levolor, Lorentzen Inc.** from **Holland Shade Co.***

Page 111—top: "Kaleidoscope" Amtico bathroom tile, **American Biltrite Rubber Co. Inc.*** "Luxor" toilet, 40-inch "Oriental" tub, "Margate" bidet, "Aqualyn" lavatory with "Heritage" fittings, **American Standard.** Barbell, "Latissimus" machine and "Quad" pulley, **Marcy Gymnasium Equipment.** Plexiglass mirrors, **Rohm & Haas Co.** Towels, **Fieldcrest Mills Inc.** Electric toothbrush, **Sears, Roebuck & Co.** Soap, **Myrurgia Perfumes Inc.** Television, **Panasonic.** *Middle left:* "Chandu" wallpaper, **James Ware Associates.*** Marble, **Marble Modes Inc.**, 15-25 130th St., College Point, N.Y. 11356. Plumbing, **Coe Plumbing and Heating Corp.**, 328 E. Sixth

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St., N.Y.C. 10003. *Bottom left:* Eggplant patent vinyl on ceiling and vanity, **Gilford Inc.*** Recessed lighting, **Lightolier Inc.*** Moroccan chair inlaid with Mother-of-pearl, **Claude Wybrecht Antiques,** 1148 Second Ave., N.Y.C. 10021. Cushion and Roman shade made by **Delta Upholsterers Inc.** *Bottom right:* Tile, **American Olean Tile Co.** "Aztec Stucco" vinyl wall fabric, **Wolf-Gordon Vinyl Fabrics.*** Lights, **Lightolier Inc.*** Countertops, **American Modular Products.** Print, **Multiples Gallery,** 927 Madison Ave., N.Y.C. 10021.

Pages 112-113—Gould

Living room/dining room: Terra-cotta tile floor, **Hastings Pavement Co.** Couches and Wassily lounge chairs by Marcel Breuer, **Stendig Inc.** Area rug, **Cepelia,** 63 E. 57th St., N.Y.C. 10022. Lights, **Lightolier Inc.*** Spanish tiles on counter, **Country Floors Inc.,** 300 E. 61st St., N.Y.C. 10021. Windows, **Andersen Corp.**

Pages 114-115—Caldwell

Arco lamp, **Atelier International Ltd.*** Loveseat, **Ben Feibusch.*** Orange chairs, **Turner Ltd.*** Table, **Cumberland Furniture,** at **Susan Caldwell Inc.,** 383 W. Broadway, N.Y.C. 10021. Carpet, **Bigelow Sanford Inc.** Cabinetwork, **Antal Cabinetmaker & Carpenter,** 23-29 31st Ave., Astoria, N.Y. 11105. Apartment painted by **Alpine Painting,** 5 Vista Way, Fort Washington, N.Y. 10050.

Pages 116-119—Solinger

Living room: Wool on three-cushioned couch, **Stockwell East.*** Fabric on five-cushioned couch, **Boris Kroll Fabrics Inc.*** "Ciprea" chairs and "Maremé" stacking stools, **Atelier International Ltd.** Quilted pillows by **Mountain Artisans;** from **The Gazebo Florist,** 14 E. 57th St., N.Y.C. 10022. Needlepoint pillows and rug made by Mrs. Solinger.
Sun porch: Wicker couch, **The Gazebo Florist.** "Charade" fabric on couch and "Sandrine" on chairs, **Quadrille Wallpapers.*** "Torino" dining table and "Bruno" chairs, **Stendig Inc.***; fabric on chairs, **J.H. Thorp & Co.***
Guest bedroom: "Lalure" fabric for walls and bedspread, **Woodson Wallpapers Inc.***
Kitchen: Countertops, **Formica Corp.** Built-in double ovens, refrigerator-freezer, toaster, all **General Electric.** Freezer, **Amana Refrigeration Inc.** Built-in barbecue with self-ventilator, **Jenn-Air Corp.** "The Counter That Cooks" two-element cooktop and "Cook Mates" Corning Ware cookware, **Corning Glass Works.** Gas cooktop, **Magic Chef Inc.;** hood, **Broan Mfg. Co. Inc.** Stainless steel sink, **Elkay.** Floor, **Armstrong Cork Co.** Coffeemaker, **Braun North America.** Saucepan, **Copco Inc.**

Pages 121-125—Decorating

Page 121: "Riviera" blinds, **Levolor Lorentzen Inc.;** distributed by **H & S Sales.** Sofa and stool fabric, **Woodson Fabrics.*** Side chairs, **Artemide U.S.A.** Parsons table, **Founders Furniture Inc.** Art, **McDonald Art Gallery,** 115 N. McDowell St., Charlotte, N.C. 28204. **Benjamin Moore** paint, **Pritchard Paint & Glass Co.,** 140 Remount Rd., Charlotte, N.C. 28233.
Page 122—top left: Custom wallpaper, **Charles R. Gracie & Sons Inc.*** Curtain fabric, **Henry Cassen Inc.*** Glass-topped table, **Paul M. Jones Inc.*** Bamboo chairs, **Objets Plus Inc.*** *Top right:* Stained glass window by **Alan R. Goerlick,** 143 Maple Blvd., Long Beach, N.Y. 11561. Linen wallpaper, **Louis W. Bowen Inc.*** *Bottom:* Vertical blinds, **Holland Shade Co.*** Trellis wallpaper, **Margowen Inc.*** Rugs, **Edward Fields Inc.***
Page 123—top: Drapery fabric, **Bergamo Fabrics Inc.*** Fabric on bed, **& Vice Versa.*** Rug, **Edward Fields Inc.*** Vertical blinds, **Holland Shade Co.*** Antique tiles, **Edwin Jackson Inc.*** *Bottom left:* wallpaper, **Piazza Prints.*** Bedspread, **American Needlecrafts Inc.*** Bedding, **The Head-Bed Co. Inc.*** Wicker furniture, **Walters Wicker Wonderland.** *Bottom right:* Wallpaper, **Piazza Prints.*** **Levolor** blinds, **Holland Shade Co.*** Hardware and mirror, **Paul Associates Inc.*** Bench, **Walters Wicker Wonderland,** 991 Second Ave., N.Y.C.
Page 124—top: Rug, **The Pillowry.*** Sofa fabric, **Kirk-Brummel Associates.*** Upholsterer, **Ray Murray Inc.*** Painted chairs and coffee table, **Garvin Mecking.*** Fabric on chairs, **Clarence House.*** Valance blinds and screen, **Shutter Mfg. Inc.*** Table fabric, **Connaissance Fabrics Inc.*** Mirror and bi- lamp, **John Rosselli Furniture.** "Powell Waller" paint, **Mi- Senour Co.** Mies armchairs, **Sp- dig Inc.*** Curtain fabric, **Har- Cassen Inc.*** Floor lamp, **Bere- via House.*** Plants, **Fernery U-** Flowers, **Robert Webb Inc.,** 0- First Ave., N.Y.C. 10022. *Bottom right:* Bed, **Ray Murray Inc.*** L- for headboard, **Brunschwig & F- Inc.*** Chair, **Thomas de Angi- Inc.*** Chair and pillow fabric, **- ence House.*** Paintings and - for wall, **Karl Mann Associat-** Wood blinds, **Shutter Modes I-** Carpet, **Rosecore Carpet C-** Flowers, **Robert Webb Inc.**
Page 125: Wallpaper, **Philip - Wallpapers Inc.*** Chair fa- back, **Thomas K. Smith*; - Eaglesham Prints Inc.*** A- chairs, **Don Rousseau Antiqu-** Drapery fabric, **Brunschwig & - Inc.*** Horns, **Luten-Clarey-Sm- Inc.*** Flowers, **Robert Webb -**

Pages 126-127—Country Chic bedrooms

"Window Pane" design by Ang- Donghia and "Cherry Pie"; th- in **Utica Fine Arts** blankets - sheets, **J.P. Stevens & Co.**

Pages 128-129—Klein

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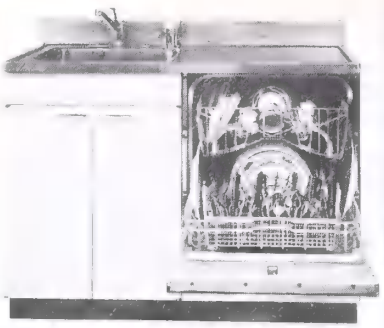


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COVER

Against a muted background of pastel pink strié walls, New York Interior Designer Bebe Winkler has given this sunny New Jersey room all the look of a garden brought indoors. In front of the chintz sofa, there's a cane-wrapped tea table; in the foreground, an armchair in the style of the Brighton Pavilion—and everywhere, flowers, ferns and plants. For more details, see Product Information. Cover photograph by Bill Helms.

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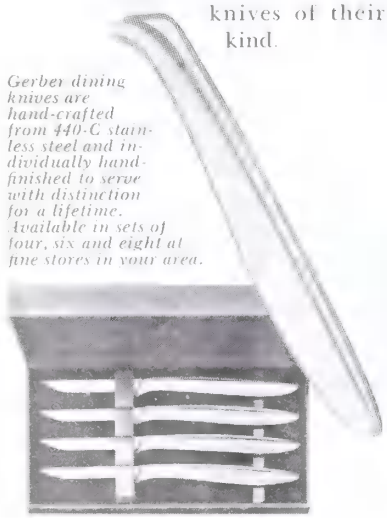
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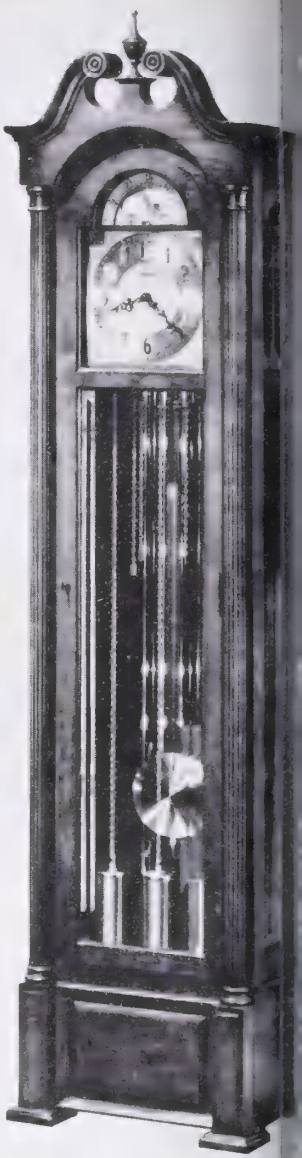
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HOW TO BUY THE BEST HOMESITE

By CAROLYN JOHNSTON □ Land is variable. One brand of yard tractor is the same in Spokane as in Savannah, but not the soil beneath the tractor wheels. Earth is clay-rich in south Georgia, sandy in much of New Jersey and rocky in Connecticut. Each variation, even differences between abutting lots, bears directly on the cost of the land as well as the ultimate cost of the existing house or the one you plan to build. Land-related problems can wreck a house or bank account. Some examples:

- Families buying homes in one Delaware subdivision thought they were getting a gently sloping hillside for a backyard. But the developer had cut the land too severely, and the first spring rains washed tons of dirt down the new slopes, leaving behind dangerous and unsightly gullies, which cost the home owners many thousands of dollars to repair.
- Ninety percent of the soil in one suburban Pennsylvania county lies over an unusually high water table, the perfect setting for wet basements and lawns. And 25% is what's known as slip-slide soil, the kind that causes cracked house foundations.
- In southeastern Wisconsin, on-site sewage disposal systems will not work well enough on 50% of the land.

The good news is that land problems can be avoided with a little foresight and by asking a lot of questions. Ask the builder, developer or landowner. You'll get some indication of the answers, even though these people would tend to minimize problems, since they want to sell the property and/or the house on it. Better, check one or more of the following sources: the Soil Conservation Service office (SCS); the local Soil and Water Conservation District office (sometimes called the Natural Resources District office); the county extension agent; state forestry offices; state university soil experts; local planning or zoning officials or state agencies dealing with the environment. Here's what to ask:

- Will the soil support the house? Or will there be serious settling or cracking of the foundation? In a house on poor soil, your problems can range from raising the doorjamb every month to seeing your house slide downhill some rainy morning.
- Will there be excavation problems because of shallow or stony soil? Blasting through stone to build a foundation wall can raise the cost of building exorbitantly. (*Continued on page 12*)

WATERFRONT PROPERTY: KNOW YOUR RIGHTS

By THOMAS M. SHEEHAN □ Real property that is in contact with the water is bona fide riparian land. It entails far more than a scenic view and higher taxes, for riparian ownership also carries rights and responsibilities.

The key word is contact. It is the position of the land in relation to the water that determines who gets exactly what water rights. If, for instance, you own a home across the street from a vacant lot that borders on the water, you have, given nothing more, no riparian rights. And this includes view. Your property lacks contact. A written easement granting you separate rights to the water would have to be obtained. While local law governs the nature and extent of riparian rights, there are some important generalizations. (*Continued on page 14*)

Punchout furniture: child's play





JAY L. AHREND

By SUSAN LEWIN

Punchout is a furniture first. It packages the technology of cardboard jigsaw puzzles in slick shrink-wrap, then adds a supermarket take-it-with-you selling approach. These are some of the basics behind Punchout, Design Research's initial venture into manufacturing furniture. For its first product line, this innovative retailer has made innovative furniture.

Punchout has a lot going for it. Price for one. Available in three flat 30- by 50-inch sets—lounge chair; child's table and two chairs; two low end tables or ottomans—each set contains all the necessary pieces for completion, including plastic feet, and costs $24.95. It's lightweight (15 pounds), colorful (integral colors are canary yellow, strawberry red and natural craft brown), portable (the jigsawlike pieces can be taken apart and reassembled) and great "temporary" furniture. But Punchout is durable. Made from Tri Wall, a three-layered corrugated fiberboard used to ship heavy machinery, it is reportedly water-resistant (outer sheets are treated with a silicon-based coating).

Punchout is fun, too. Look at four-year-old Blake Hodgetts (*left*), son of one of Punchout's designers, Craig Hodgetts, having an educational adventure putting his child-size chair together (no glue or hardware necessary). Next step—paint it, paper it, stencil or even convert it to a playworld structure.

Punchout is the brainchild of a group of architects and designers who are involved with experimentation. It began in the spring of 1972 when Craig Hodgetts and Lamar Henderson, a design student of his at California Institute of the Arts, and Peter de Bretteville were exploring uses of Tri Wall. Meanwhile, Graphic Designer Keith Godard worked on graphic presentation in New York. The furniture that emerged was chosen for an exhibition and book, *Design USA*, a collaboration with Broadway Stores and Pasadena Art Museum. The group, which calls itself Works, looked to one of its New York members, Architect Robert Mangurion, to refine the design and solve the production problems. By the end of '72, it had been presented to D/R, which decided to collaborate with Works in the manufacturing process and retail distribution.

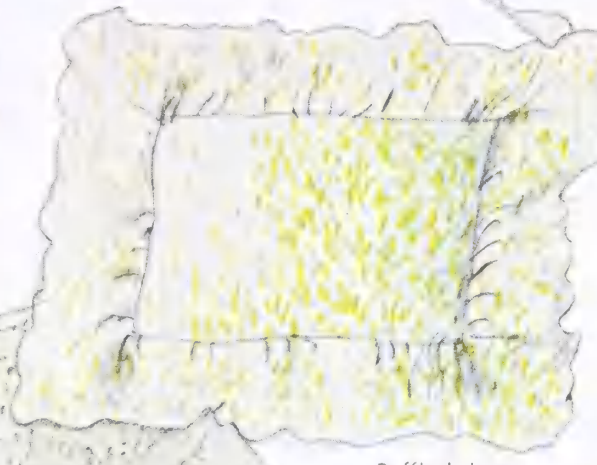
"We wanted to design furniture so cheap that people could buy it as easily as they buy a record or a pair of jeans. It had to be light and easy to carry out of the store. In short, we wanted to take the hassle out of buying furniture," says spokesman Hodgetts.

insight

Gloria Vanderbilt for Atelier Martex. A special-edition collection of couture bed linen.



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in the Flowerfield print



Detail: A hem, softened with lace.



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insight

■ If an on-site sewage disposal system is needed, will the s filter the sewage affluent fast enough? A system that drains t slowly may soon produce a soggy, smelly mess in your bac yard. More than that, most local health departments won't l you install a system if they anticipate trouble.

■ Will your soil support grass, flowers and trees? Or is it f that needs topsoil? Consider that 250 tons of topsoil is require to spread over the top five inches of a ⅓-acre lot. And to mal a heavy clay soil drain well, you may have to add more tha 1,000 tons of sandy or silty material. That's expensive.

■ Is the lot on a flood plain? Stay away! Thousands of famili in hundreds of communities have had to move, often at gre financial sacrifice, because they ignored this elementary rule site selection. Just keep in mind that flood plains are calle floodplains because water from winter-thaw-swollen rivers spil over this land periodically. Resist the lure of local advice on th order of, "Don't worry. That old river hasn't broken its bank in 15 years." As soon as you buy land there, it will.

■ What responsibilities does the developer or builder assum for stabilizing and landscaping your home? How long does h guarantee the work? Will he repair failures at no cost to yo Does the town hold a bond or money in escrow to cover an failures? These are all questions that require answers satisfa tory to you before you sign a binding contract.

You can see for yourself or seek out some informatio on your own. For example, if you are considering a house a ready built on the lot, note its elevation in relation to the stree The house should be around 18 inches above street leve Houses built below street grade need a very carefully designe drainage system to prevent drainage problems.

Lawns should ordinarily slope away from the house found tion on all sides; a rule of thumb is a 12 to 15-inch drop with the first 15 feet away from the foundation.

Be leery of excessive grading; it can change natural drainag patterns and cause ground water to seep to the surface.

Note any backyard cuts and fills and see that they're we stabilized. Some methods—often used in combination—a seeding or shrubs, the use of gabions, rip-rap or a wall.

Fill soil can be tricky. Make sure it's well packed down. slope covered with fill shouldn't be too high—it's tough grow or maintain grass on areas steeper than one foot of ris to three feet of horizontal distance. Topsoil from constructio cuts can often be stockpiled and replaced.

The ideal building soil is generally more than five feet dee moderately permeable to water intake and on gently slopin land. The key factors are the soil's structural stability, l seasonal depth to water table, depth to bedrock, the slope the land, the soil permeability and the quality of topsoil. Yo or your builder can get help with this kind of information fro your local Soil and Water Conservation District office or fro the nearest Soil Conservation Service office.

Naturally, not every piece of land represents an emergenc calling for immediate, drastic action. Most lots are in reasor ably good condition, requiring only minor corrections. The are a number of ways you can preserve and improve a homesit

Water—running streams, falling raindrops, sprin floods—is the great earth mover, so controlling water run-off often the key to controlling soil erosion. Three basic metho of erosion control are to stabilize land with soil-holding gras trees or shrubs; to regrade or terrace steeply sloping land an reduce the velocity of water run-off; or to build some sort engineering structure to control the water. The latter could b a simple grass waterway, pipes or paved channels, vertic bulkheads or retaining walls. Remember that retaining wal always need the right kind of drainage outlet.

Unless you're an expert, get help in selecting the *right* gras or shrubs for erosion problems. There are dozens of differer grasses—some will work on your land, some won't.

Some owners successfully sod steep areas by covering th area with chicken wire and pegging it in place.

Try to save some of your original trees. Some builders tak out whole trees and replant them later.

Keep backyard streambanks from eroding by a good gras cover or by lining the sides with rock or other erosion-resistan material. Anything that blocks the free flow of a stream, i cluding tree limbs, trash or sediment, increases (*Continued*



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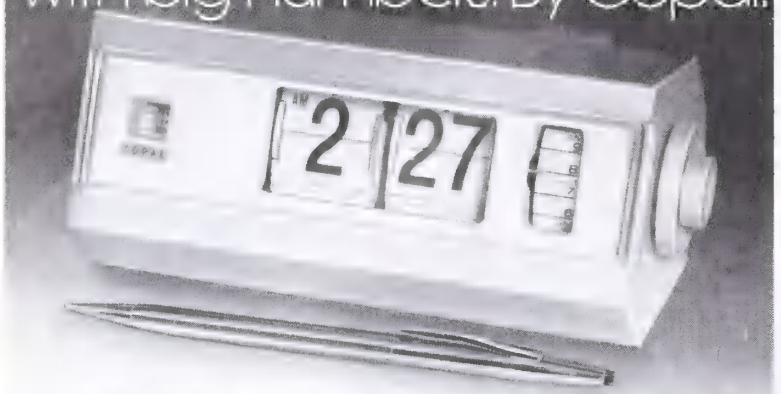
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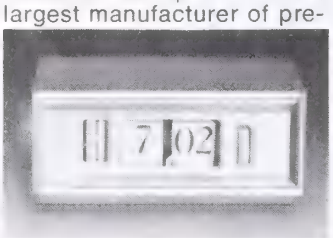
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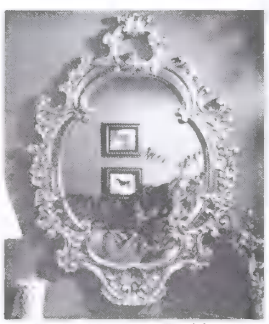
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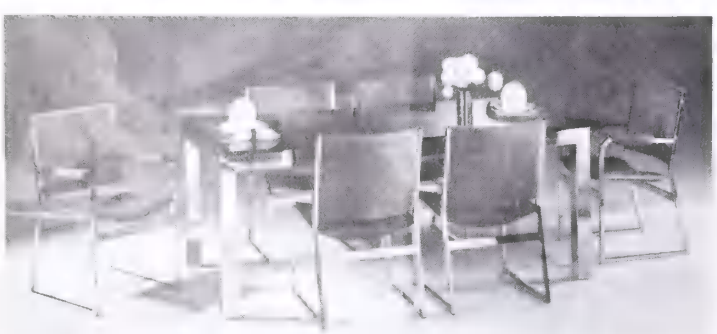
Write for catalog to: **Copal Division, Harry Gocho Enterprises, Inc.** 56-01 Queens Blvd., Woodside, N.Y. 11377. Tel: 212 / 779-5252

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#8750-600 chrome-plated table, 36 x 72 x 29, about $375. Matching side chairs about $75 each. Arm chairs about $85 each.

insight

the danger of flooding. If a stream is heavily silted up, clean it out before you make any other improvements.

Many soils with not-too-severe problems can be successfully used. Moderate soil wetness can be reduced with good surface drainage—but be sure to include gravity outlets. Soils with some shrink-swell qualities are bearable with the right foundation design. Avoid flood-prone areas if at all possible, but raising the elevation of the house by grading can help reduce potential damages from future flooding.

Consider the very real advantages of cooperating with nature in your landscaping. Think of low spots for ponds and rock gardens for areas with poor soils. If you use largely native vegetation that's already comfortable with the soil and climatic conditions, you'll save on maintenance costs and water bills.

If you're planning on well water, drill first—before you've invested money in a home. Talk to local well builders and check with neighbors. See if the county planning department has a water resource map of the area.

If you will be using both a well and a septic tank sewage disposal system, check the question of water filtration. Sewage effluent can travel a long distance through some soils without proper filtration, and the result can be ground-water pollution.

What about seeps or springs as a source of water? Very risky. A modern home with several bathrooms and the usual array of water-thirsty appliances needs a heavy, year-round water flow. The Soil Conservation Service, county extension offices or local consulting engineers can give opinions on local conditions.

For further help, pick up related publications free of charge from the local Soil Conservation Service office, or write directly for a list from the U. S. Department of Agriculture, Soil Conservation Service, Washington, D.C. 20250.

Ms. Johnston is chief of the Current Information Branch of the Soil Conservation Service, U. S. Department of Agriculture.

WATERFRONT LAND

Continued from page 10

If your land borders a navigable stream or body of water, whether fresh or salt, riparian ownership gives you access from your land to the navigable channel. While this doesn't carry much weight for those who simply swim or wade, boat owners know it to be a valuable property right. You may also build out onto a body of water. Although state and local laws usually have something to say about water structures, riparian ownership generally allows you to construct a pier or boathouse so long as it does not interfere with the public right to navigate over the water. Ordinarily, a riparian owner may not wharf out beyond the line of navigability; nor may he interfere with the rights of other riparian owners.

Ocean beach property is closely associated with riparian rights. Historically, beach-front land in the United States has been subject to private ownership. Persons using a private beach for business or pleasure must ask the owner for permission. But this tells only half the story, for it is also true that riparian rights extend only to the high-water mark and not to the whole beach. Conclusion? Riparian property is restricted to the foot-frontage at high tide. Technically, land exposed by low tide is not private beach under the general rule. As public concern over the ecology of our coastline increases and the availability of public beaches dwindles, you can expect pressure from state and federal governmental bodies and consumer groups on the exclusivity of private beach rights.

What about lakes and streams? Lake frontage on an inland lake not proclaimed navigable by the United States (Congress determines whether a body of water is navigable) allows each proprietor around that body of water to use the surface of the whole lake in a reasonable manner.

Concerning the nonnavigable stream, ownership is coextensive with the front-footage out to midstream. It is the extent of the frontage on the river bank or shore that controls the apportionment of area in the river rather than such factors as depth of water, area of land owned or shape.

If you're intent on buying "water footage," what should you look for once good title has been established? (Continued

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insight

1. Check your homeowners policy. If you plan to make use f the beach (boating, etc.), make sure you have additio l liability coverage to take this into account.
2. Check the tax rate on waterfront property. It can be very hi .
3. Read up on the particular body of water that fronts yc property. Storms and floods should be anticipated a planned for now, not when they've already happened.
4. Maintenance can be high if the property is constantly su jected to wind and to water. Ask the neighbors.
5. If you plan to live along a river, be sure to check also for upstream and tidal pollution.

letters

May I refer you to page 67 of the February issue? Phc number 50 contains a painting of a cheetah, not a tiger, as t caption states. As surely you know, tigers are striped, not spc ted—but I do enjoy your publication.—S.T., Brookline, Mas

I had to write to let you know how much I enjoyed tl March issue of your magazine. I will keep this issue for great ideas. My husband and I are amateur collectors—we ha been collecting for about 15 years—and we just love all the o Victorian décor. Thank you again for this great March issue.- R.W., Howard Beach, N.Y.

I buy your magazine for its total dissimilarity to my ov house, which may be called House Unlovely. I see the pictur of rooms where the furniture matches or, if it doesn't, it's r ferred to as "eclectic." The homeowners always inherit supe antiques from their ancestors—never ugly chairs or cigarett burned tables. The womenfolk make over houses in one seasc by merely ripping out entire walls and completely redraping ar repainting. We live in a 50-year-old house; this is our ninth ye and we are still "fixing it up." Of course it will never be on yo pages because we never finish anything. We just go on doir this and that and by the time that is done, this is going to po . . . But if your next issue features on its cover a set of Siames cats ($3.98) on a coffee table from our local furniture stor I'm just going to give up on HB. Please keep up the fantasies glorious rooms without dust, and fresh flowers that cost abo $20 a vaseful.—B.DeB., San Dimas, Calif.

Please don't stop showing formal living rooms, dinir rooms and bedrooms. The ideas are very helpful in our decora ing. Enjoy your magazine very much.—G.K., Tri-Cities, Wasl

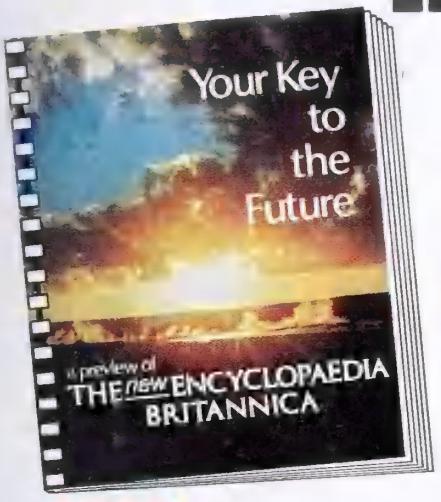
I wasn't going to renew my subscription but your Marc issue arrived and I changed my mind. Really beautiful! I hop you will continue along this line of thinking. I requested Skitc Henderson's home about two years ago, so was delighted. Love Mrs. Burpee and I would like to continue to see more about home vegetable gardens. Please keep such stories up.—Mrs. B.C., Walnut Creek, Calif.

address book

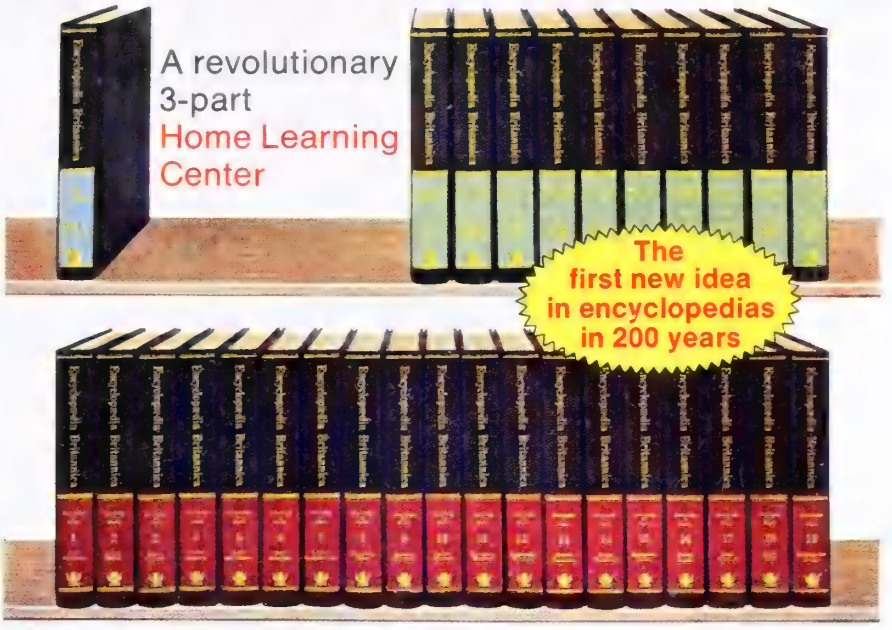
Here are some objects the sources of which were recently re quested by readers. Although not unusual items, they apparent ly have an elusive quality.—JEAN BAKER

Andrews/Nelson/Whitehead, 7 Laight St., New York Cit 10013 (attention: Martha Cowan, Import Department)— imported decorative papers, similar to antique 18th and 19t century ones imported from abroad, suitable for drawer lining gift wrapping, etc.; French, Italian, English book and Chines

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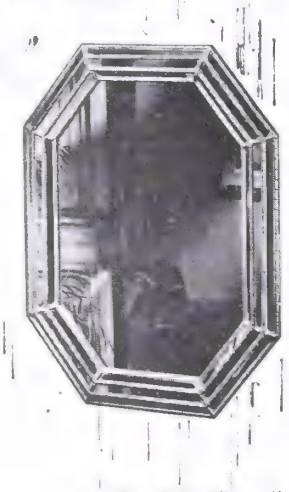
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tea chest papers. Write for wide list of distributors. In New York City: Sam Flax, 25 E. 28th St., 10016, or Arthur Brown & Bros. Inc., 2 W. 46th St., 10036.

Bazaar de la Cuisine, 1003 Second Ave., New York City 10022—gourmet esoterica, just about anything you can name including a small cappucino-maker, $175; free catalog.

Berliner & McGinnis, Nevada City, Calif. 95959—bookplates: new designs, some copied from the antique, zodiac and children's motifs; imprinted with name or not; imprinted at no extra charge with "the music library" or "the record collection of"; free catalog.

Haviland & Co. Inc., 11 E. 26th St., New York City 10010—an all-white Haviland china pattern, "Torse White," with swirled edge suitable for hand painting. Write above address for the name of your nearest retailer.

A.L. Stone Displays, 353 W. 57th St., New York City 10019—display accessories for art: "touch-turn" swivel bases turn in any direction on concealed miniature ball-bearings. They come in black or white vinyl or Plexiglas, matte black, white or walnut-grain, $8.50 to $23; natural wood to custom order; cases and cabinets for collectors; large plate-hanger extending to 30 inches with protective plastic-covered clamps, $2.50; lighting fixtures to enhance many kinds of art displays and other objects; free literature.

Woolworks, 783 Madison Ave., New York City 10021—custom framework for needlework; can supply any style table to fit needlepoint backgammon diagram.

The following are new names for our services list. Again, we urge you to write the craftsmen before sending your possessions. Some have backlogs of work and your special requirements should be discussed in advance.

John Brotman, 307 E. 53rd St., New York City 10022—craftsman specializing in restoration of antique furniture; all hand work, executed by Brotman; can identify age, period and designer of a piece; repairs all types of wood furniture.

Glass Masters Guild, 52 Carmine St., New York City 10014—stained glass window and lamp restoration; can repair Tiffany lamp shades if all pieces are included or if they can match the glass; reproduce medieval stained glass; supplies, books and advice for do-it-yourselfers who are interested in tackling windows or lamps themselves.

Hensler Furniture Refinishing Inc., 3100 Christy Way, Saginaw, Mich. 48603—custom furniture refinishing; can reproduce missing or badly broken wood parts; custom or repair carvings; large wood inventory—able to match grains.

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Can you hear the looms in any other part of town? . . . Soon to be set up, under the arches of Manhattan's Brooklyn Bridge, The Brooklyn Bridge Craftsmen's Works, in former warehouse space turned into ateliers for silk screening, weaving, potting, silversmithing, woodworking, sculpture, leatherwork. Here, visitors can see craftsmen of note plying their hand skills in the shelter of a New York landmark. Expected topnotcher participants include: Leslie and D.D. Tillett, Nell Znamierowski, Kurt Matzdorf, Nat Lapidura and Peter Valle.—MARION GOUGH □







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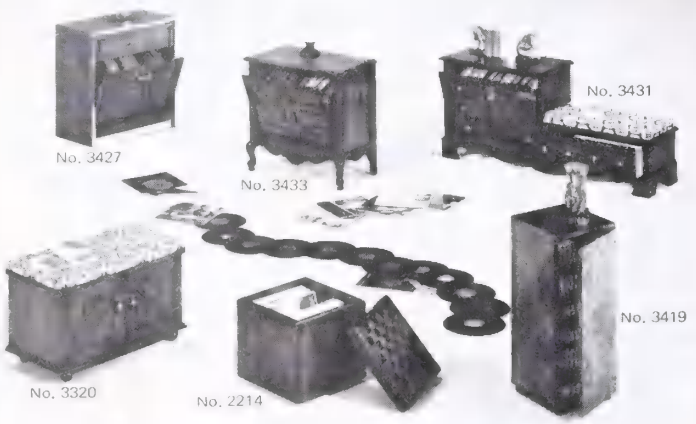


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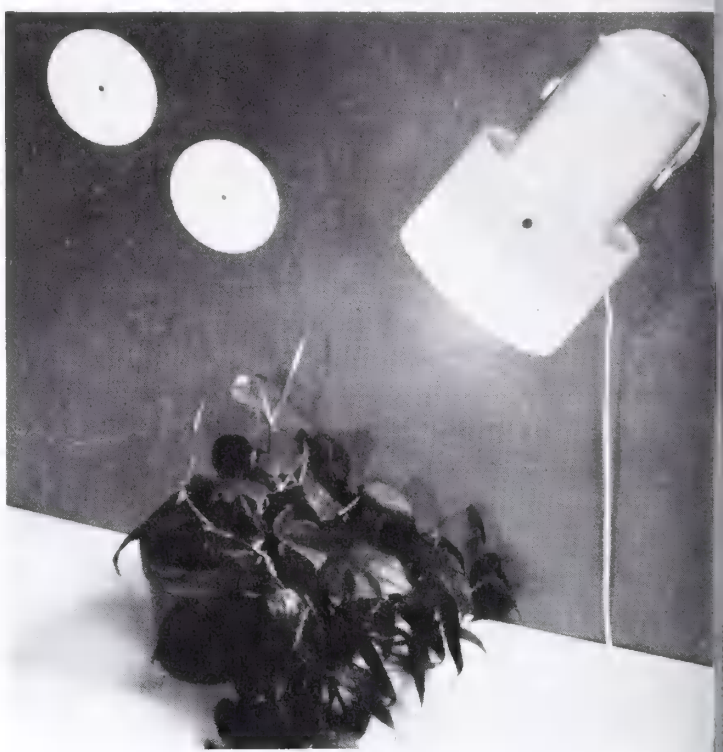
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NEW

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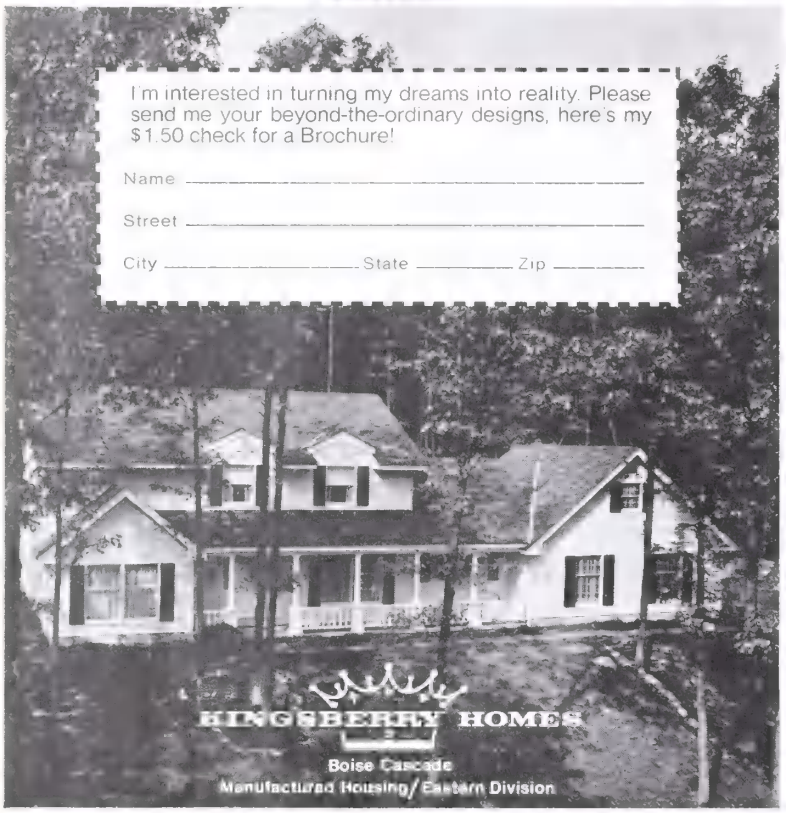




Curio cabinet (*left*) displays minikin objects with flair and clarity. Unusual guillotine door slides up at front to let you change what's inside. Cabinet is 11 by 14¾ by 7½ inches deep, with 3½ inches between shelves. To order: "Acrylic Cabinet," $98 postpaid, from George R. Bullet & Co., Route 82, East Haddam, Conn. 06423. Shells shown, all under $25, are only a sampling of the many types available at Seashells Unlimited, 590 Third Ave., N.Y.C. 10021. No mail orders accepted.


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PHOTOGRAPHED AT TERRESTRIS BY FELICIANO

If you talk to your pla we have a notion this one speaks Martian. the other hand, it is good-natured words seem hardly necessa A pencil-cactus this size, four feet tall, cost $30 in up-North shops, much less in Florida, where it also holds down sand dun

At last, here's a foliage pla the insects don't li

Even if you think you're the kiss of death to flora, you grow the pencil-cactus. You can, that is, if you give it bright ligh better yet, some direct sun. Otherwise, the only iffy business a this plant is moisture in the soil. Be sure the roots never sta water. You can avoid this situation by planting in a pot wi drainage hole and by using a soil mix that quickly drains ex cess moisture—for example, one part garden loam, one coarse, fibrous peat moss and two parts clean, sharp sand use a commercially packaged potting soil recommended for and other succulents. An eight- to 10-inch pot is about for a pencil-cactus two feet tall; if six feet, a 14-inch pot.

Pencil-cactus is, in fact, not a cactus but a succulent me of the poinsettia family. Just in case you have to give it a reprimand, you'll say, "*Euphorbia* (you-FOR-bee-uh) *tirucalli* roo-CALL-ee-eye)!" In its native Uganda, the Congo and Zanz pencil-cactus grows into a bizarre-looking tree 30 feet tall an common name is milk-bush, with reference to the poisonous juice contained by the branches. Insects apparently know chew on this one, which makes it one of the few pest-free h plants. In Florida, this same plant is called pencil-tree, a nam rived from the pencil-thick branches that are a bright, leafy g When they appear, the true leaves are minute and ephemeral. cil-cactus is for all practical purposes a tree of leafless bran

To propagate pencil-cactus, break off a branch and leav dry overnight. Then plant with an inch or two of the branch in a pot of moist, sandy soil. Be sure not to water heavily roots have formed and then only when the soil approaches ness. If any of the milky juice comes in contact with your wash with soap and water. An eight-inch cutting may grow to feet tall in one year. Chop off growth at any point to enco branching or to make the plant fit your space. If your pencil-c grows well but doesn't stand up straight, give it a sturdy s Pencil-cactus needs warmth in winter with some fresh air avoid chilling. Feed in spring and summer, or use a tim lease fertilizer like Precise year-round □ *By* ELVIN McDO

(Next in our series on house plants: bronzy, elegant dizygot



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Drinks for summer sipping

—Trader Vic's guide to some cool favorites, old and ew

By VICTOR J. BERGERON ☐ A summer drink can be almost anything, tall or short, big or small, thick or thin. So being asked to write a story on summer drinks is like being asked to write about a piece of string—how long is a piece of string?

The ultimate answer for a big party is punch. That way you can go to the party yourself instead of tending bar all night. In the December issue of House Beautiful, I discussed my formula for multiplying drink ingredients into punch size. When it comes to making summer punches, I would say that the two most important rules are: Don't multiply the amount of fruit juices quite as much as you do the other ingredients and do remember that you will need a lot of ice to dilute it or it will be too strong.

If you start off with a fun thing, everyone is going to have fun . . . so let's talk first about some unusual ideas—but easy ones—for serving punches.

I remember years ago going to a party in Honolulu where the host used a big wash tub for a punch bowl. He tied a couple of pieces of rope around it and stuck fresh ferns and ti leaves between the tub and the rope so the greenery stood up—and it was the best-looking punch bowl I'd ever seen. You can do it at home with any big clean tub or pot. Ti leaves flown in from Hawaii can be had from almost any florist and there are all sorts of ferns you can use.

Another good idea is to make a punchbowl out of a hollowed-out watermelon. Or use an old wine barrel (thoroughly washed, of course). Don't use a whiskey barrel, because these have generally been charred, but if you can get your hands on a wine barrel, it has a super look. Or just take any five-gallon tin and adapt it. You can decorate it with the greenery or you can paint it with little scenes or funny sayings in tempera paint.

And if you're trying out such ideas for the punchbowl, then have fun with the punch cups, too. At that same party in Honolulu, the host handed each guest a cup made out of a coconut as he came through the door—and we used the same cup through the evening.

You can adapt the same idea to orange halves or, if you use a big tin container for the punchbowl, to tin cans. Save them up from cooking for several months, carefully clean them and paint designs on the outside to go with those on the punch container.

And now for thoughts on what to put into the container . . .

I don't know if you have ever tried Southern Comfort. Southern Comfort is a delightful "liqueur" bourbon, sort of apricot-peach flavored, very high in proof and very sweet. I was the first man to bring Southern Comfort to California and start making drinks with it. Here are some great drinks.

Drunken Apricot

Take some whole, peeled apricots, drain the juice and put one in each individual ice cube tray and freeze them. Then take a large container, put a big piece of ice in it and pour a bottle of Southern Comfort over the ice. Then pour in about 3 bottles of chilled domestic Champagne and let it all mell together by turning the ice around. Take a frozen apricot and put in a Champagne glass, fill it with the Southern Comfort and Champagne mix.

If you are just making a couple of drinks, put a frozen apricot in a Champagne glass and pour 1 ounce of Southern Comfort over it and chill, then pour chilled Champagne and stir very lightly so you don't knock all the bubbles out of the Champagne. This is a pretty drink and tastes like "a little bit of ripple" (you know what Sanford and his son say on TV).

While we are talking about Southern Comfort, you can take a tall glass and fill it with crushed ice. Crush about 3 or 4 sprigs of fresh mint and pour Southern Comfort over that—that's all there is, no sugar, no lemon juice, no nothing—swizzle and let stand for 15 or 20 minutes and, oh, it's lovely.

Here is that old gin drink called a Major Bailey that deserves to be your new drink.

Major Bailey

¼ ounce lime juice
¼ ounce lemon juice
½ teaspoon bar sugar
12 mint leaves
2 ounces gin

Muddle lime juice, lemon juice, sugar and mint leaves well. Pour into a 12-ounce chimney glass filled with shaved ice. Add gin. Stir gently until glass is frosted. Chill for 30 minutes. Decorate with a mint sprig. Serve with straws.

Sometimes you have guests who don't like to drink but want something nice and cool. Make this with or without rum and use canned pineapple:

Pino Frio

3 ounces unsweetened pineapple juice
2 slices pineapple
¼ ounce lemon juice
1 dash rock candy syrup

Blend thoroughly in electric drink mixer with one scoop shaved ice. Pour into a chilled planter's punch glass.

I once had a little secretary by the name of Liz. She married a big nice guy and went to work for him. Well, she gave a birthday party recently when I turned a thousand years old and she came up with this fancy pink drink, so easy to make:

Liz' Pink Lemonade

In a blender, put in a six-ounce can of pink lemonade. Using the lemonade can as a measuring cup, add 1 can of fresh cream (half and half is better), 1 can crushed ice and 1 can of vodka. Serve in a large stemmed glass or any fizz glass. This yields 4 drinks and is easily multiplied—and it is terrific summer or anytime.

Then there is the Eastern Sour Punch, good, simple and made with Bourbon.

Eastern Sour Punch

12 large oranges
12 large lemons
1½ fifths Bourbon
3 ounces orgeat syrup
3 ounces sugar syrup

Squeeze juice of oranges and lemons into punch bowl, adding 6 of the spent orange shells and 6 of the spent lemon shells. Add Bourbon, orgeat syrup, sugar syrup and a lot of ice cubes. Stir thoroughly. Serves 12 to 15.

Here is an old, old drink made without alcohol.

Queen Charlotte Fruit Punch

1 ounce orange juice
½ ounce unsweetened pineapple juice
½ ounce lemon juice
½ ounce passion fruit nectar
¼ ounce grenadine
Club soda

Pour all ingredients except club soda over ice cubes in a 10-ounce Pilsner glass. Fill glass with soda. Stir gently; decorate with fruit stick and fresh mint.

(*Recipes continue on page 38*)

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food

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

What are green pepper berries?

They are the green berries from the plant *piper nigrum* and more familiar to us in their dried form—that is, as black pepercorns and white peppercorns. To be specific, black peppercorns are the whole berries, picked green and then sun-dried; white peppercorns are the ripened berries, with the outer skin removed before drying. Relatively new on the market, green peppercorns (in France, called *poivre vert*) are the inspiration of a Madagascar pepper grower who evolved a method of canning the green berries in their soft, undried state, packed in water or brine. Now, they are also available freeze-dried. *But note*, green peppercorns packed in vinegar or in water and citric acid should be avoided. Be sure to read the label when you buy them.

What do green pepper berries taste like?

In a little booklet about them, Elizabeth David, the distinguished English food authority, writes, "The flavour and aroma of green berries are pungent and deliciously fresh. By no means overpoweringly hot, they combine to perfection with the sweeter spices of Oriental cookery such as cinnamon, coriander, cumin, sesame, saffron and ginger, as well as with the routine aromatics of the French kitchen—bay leaves, garlic, orange peel, Dijon mustard."

How do you use green pepper berries?

In many ways. For *Steak au Poivre*, for example, crush 2 teaspoons with a spoon, mix with 4 tablespoons of softened butter and salt to taste. Spread over the cooked meat. In the May issue of House Beautiful, you will find a recipe for *Chicken Roasted with Green Pepper Butter*. Another butter that can be used in the same way for chicken or pheasant is *Elizabeth David's Green Pepper and Cinnamon Butter*. Here's how: Crush 2 teaspoons green peppercorns along with a small sliver of garlic and half a teaspoon of ground cinnamon. Work into about 4 tablespoons of butter. When the ingredients are thoroughly amalgamated, add salt to taste. Both these butters, if made in larger quantities, can be frozen. Otherwise, store them in a small covered jar in the refrigerator and, if you will, spread on bread to eat with a salad. Both *Canard au poivre vert* (duck with green peppers) and duck's liver with green peppers are extremely popular in France.

Would you use green peppercorns with fish?

Yes, with either fresh or salt-water fish, poached or baked. And we quote from Elizabeth David, who created this delicious sauce, *Green Peppercorn and Cream Sauce for Fish*. Crush 1 teaspoon green peppercorns. Melt 1 tablespoon sweet butter in a small skillet over low heat. Thoroughly stir in the peppercorns and ½ cup heavy cream, tipping the pan so the butter and cream amalgamate. Pour into a warm sauceboat and stir in a pinch of salt and some minced parsley. Serves two. As a matter of fact, green peppercorns marry well with many creamed sauces and creamed dishes.

Where can you buy green peppercorns (berries)?

Imported into the U.S. by Cuisinarts Inc., they are available in many fine food stores, including Bloomingdale's, Balducci's, Macy's, all in New York (Fauchon at Saks Fifth Avenue carries its own brand); Gourmet World in Houston, Freed, Teller & Freed in San Francisco, and Safeway International in Washington, D.C.

What are courgettes?

This is the French name for a variety of summer squash that is variously known as Vegetable Marrow, Italian Squash, Cocozelle Squash, Cocozelle and in the U.S. as zucchini. In buying, choose the smallest available because they will be the most delicate and tender. See page 94 for *Courgettes Rapées*.

Has tomato juice as much Vitamin C as orange juice?

No. Either orange juice or grapefruit juice will give two-and-a-half times as much Vitamin C as the same amount of tomato juice.



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Tree questions

—with the answers to help you op

A towering old shade tree is one of nature's greatest gifts. Keeping that tree in good health requires certain knowledge and skills. Based on current correspondence with our readers, we asked T. A. Baer, vice-president of the Davey Tree Expert Co., to answer the questions most frequently asked.

Q. What is the most important service to do for a tree?

A. Most experts agree that tree feeding does the most for a tree, followed by pruning and spraying as required. If trees are to grow and thrive, they must eat, drink and breathe. Nitrogen, phosphorus, potassium and some of the so-called trace elements commonly found in the soil are especially essential. These vital food elements can be replenished most effectively by perforation (drill hole method) or by injecting the fertilizer in solution into the ground so supplemental nutrients are within the root zone.

For optimum growth, six pounds of nitrogen should be applied for 1,000 square feet of root area. If the tree food is placed in holes, the remaining portion of the hole should be filled with peat moss or some other organic matter. The holes help provide aeration for the root system in heavy clay soils and aid the water-holding capacity of sandy soils.

Q. Trees live in the forests without having any work done to them. Why prune a tree?

A. Primarily, trees are pruned for health, appearance or safety reasons. If dead branches and stubs are not pruned out, decay can spread into the sound wood and cause large branches and even the trunk to become hollow, weak and dangerous.

The removal of broken and dead limbs will improve the appearance of your trees, eliminate breeding sites for insects and diseases and help prevent premature loss—and also will reduce the risk in injury to people and property. Few of these situations are as apparent or important to trees in the forests.

Q. What causes a yellowing of leaves, particularly in oaks?

A. If the yellowing occurs in mid-summer and under normal weather conditions, it is probably a chlorotic situation caused by a deficiency of available iron in the soil. This condition is aggravated by a high-acid soil, which often may be corrected with soil applications of iron sequestrene and/or of sulfur. Tree trunk injections of iron solutions such as ferrous sf or ferric citrate have de strated a more rapid res than soil treatments.

Q. Is there any cure for D elm disease? What are o replacement trees for el

A. The Elm Research Ins universities, chemical co nies and government age are all working diligently problem, but no sure cur been determined. Recomm tions still suggest the do application of methoxy prevention of rootgraft mission of the fungus ar moval of all dead or dying prior to beetle emergence spring. Some favorable pr tive results have been fou injecting benomyl into the

Many fine shade trees inclu ing oak, maple, linden an are excellent as a replace for a lost elm. A partic desirable tree is the hack as it has the strength, tural shape and leaves s to the elm.

Q. Does topping a tree ma it grow wider?

A. Not necessarily, but it does stimulate growth in larger in that it reduces the heig area the food material travel and nourish. Hov particularly in soft maple topping process robs the t structural strength.

Q. What is the best way to move a tree stump?

A. The fastest and m method is to use a stu moval machine, which gr the stump off below gr level by means of a to cutting wheel. Chemicals m be used, but it is a long process. Setting fire t stump is a self-defeating as the burning actually kil insects and fungi that accelerate the stump's dec

Q. When is the proper ti prune a tree?

A. Pruning can be done a time—it does not hurt th if done properly. However choice is available, late or early spring is the best

Q. What are the odd-sh growths that appear o leaves of many trees?

A. There are many types normal growths on leave if the tree is a spruce, ma oak, the problem is pro leaf gall. They are not a nite threat to the life of the and except for appea probably no harm will Sometimes spraying in spring will help, but tim critical.

(Conti



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TREES

Continued from page 30

Q. What causes a sudden blackening of the twigs and leaves so that they appear as if scorched by fire? We saw it particularly on fruit trees.

A. As the name indicates, it probably is fire blight, a bacterial disease common on trees such as apple, flowering crab, pear and ash. The dead and infected branches should be pruned out, and care taken to sterilize the tools to avoid spreading the disease. For control, streptomycin can be applied in the spring.

Q. When is the proper time of the year to spray trees for insect and disease control?

A. Timing is important for all spray operations. Insects are destructive to trees only during certain stages of their life cycles. Some fungi cause infection in spring, others in late summer. Therefore, the exact type of spray and the proper timing of application depends upon the problem involved. The first step is to identify the problem and then check with a professional arborist or reputable garden store for specific advice.

Q. Generally, what can be done to control borers?

A. Borers usually attack unhealthy trees. The important thing is to keep trees in a healthy condition. If an attack is discovered early, borers can sometimes be excavated with a thin wire probe. To stop subsequent attacks, lindane sprays should be applied.

Q. Is Spanish moss such as is found on oak trees in the South considered harmful?

A. It's picturesque, but destructive. Spanish moss is an air plant and not a parasite that drains the host plant of nourishment. Trees on which it is found are merely convenient and favorable sites for growth. Where heavy, the tree foliage may be crowded or shaded out and that impairs the general health of the tree. The weight of the moss when wet is frequently great enough to break branches or even wires. Also, the wind-catching sail effect of the hanging growth resists the force of powerful storm winds and strains and breaks branches.

Q. What can be done to have healthy trees in wet, clay soil?

A. Some trees, such as cypress, red maple, pin oak and sweet gum, can tolerate this situation better than most. Another suggestion is that when you plant, to dig an oversize hole for depth and diameter, position the tree in the middle and fill sides and bottom with topsoil. In heavy clay soil, it may be necessary to adjust the depth of planting or install drainage.

Q. How do you avoid sap loss after pruning pine trees?

A. The exudation of sap does not harm the tree. However, if the trees are pruned in the winter the sapping is lessened and the pruning wound heals.

Q. How can trees be protected against lightning?

A. A lightning protection system can be installed to set up a path of least resistance from the top of the tree into the ground beyond the roots of the tree. A copper cable is attached to the trunk of the tree along with branch conductors to the limbs. This conducting system is then attached to a ground connection which distributes the current beyond and below the roots. It is recommended that this protection system be installed by professionals.

Q. Is professional tree maintenance worth the cost?

A. Definitely, unless you have the knowledge, equipment and physical agility necessary for maximum safety. Trees are an investment both economically and aesthetically. They deserve proper care for the beauty and value they add to your property.

Q. What is the best time to move a tree?

A. While most trees can be moved during almost any season, the best time for moving deciduous trees is from September through April. Small to medium evergreens can be transplanted at most times except during hot summer weather. Large evergreens are best moved from March through May and from mid-August through mid-October. Moving large trees calls for a professional with hydraulic cranes, special equipment and know-how.

Editor's note: For additional tree information, we suggest these recent publications: "Davey Guide to Tree Beauty and Tree Care," $1 from Davey Tree Expert Co., Dept. H, Kent, Ohio 44240; "Trees for a More Livable Environment," free from Chevron Chemical Co., Public Relations, 200 Bush St., San Francisco 94120; "Shade Trees for the Home," Agriculture Handbook No. 425, 75 cents from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402; and for anyone involved in city plantings, we recommend "Transit Planting," $3.50 from the American Horticultural Society, Mount Vernon, Va. 22121. For further reference we suggest these two hardcover books: *The International Book of Trees* by Hugh Johnson (Simon and Schuster; $29.95) and also *Trees* (Time-Life; $6.95). ■

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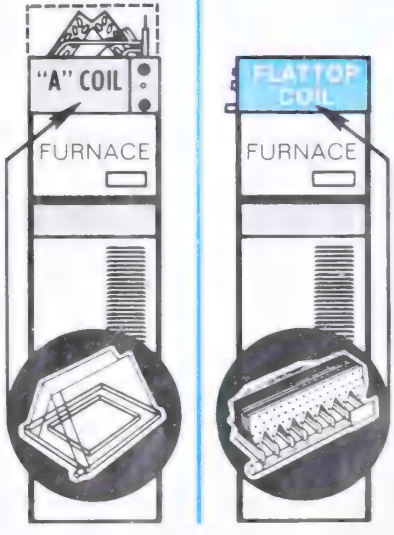
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BREAD ART BAKE-OFF

Continued from page 59

Basic Bread Sculpture Recipe

(Makes one bread basket or four flowers or four napkin rings and two birds)

2½ cups warm water (105-115°)
2 packages Fleischmann's Active Dry Yeast
1 tablespoon sugar
1 tablespoon salt
2 tablespoons margarine, softened
7½ cups unsifted flour

Preheat oven to 400°. Measure warm water into large, warm bowl. Sprinkle in yeast; stir until dissolved. Add sugar, salt, margarine and 3 cups flour; beat until smooth. Add additional flour to make a stiff dough. Turn out onto lightly floured surface and knead until smooth and elastic, about 10 minutes. Grease dough slightly with margarine.

Glaze for bread basket: 1 egg beaten with 1 tablespoon milk

Glaze for painted sculpture: 1 egg white beaten with 1 tablespoon water

Materials for bread sculpture

Baking sheet
Sharp paring knife
Scissors
Food coloring:
red, yellow, green
No. 4 water-color brush
Saucers for mixing colors
Rolling pin

Directions for flowers, birds and napkin rings:

To make patterns, enlarge design on graph paper and cut out. Roll out dough to ¼-inch thickness; lay pattern on top, cut around edge with paring knife. Lay shape on greased baking sheet; cut remaining details with scissors.

To make flowers: Use scissors to snip petals at top. Pull apart; stretch outward. Cut out leaves; overlap onto stems; pinch firmly together. Roll small ball of dough; press into center of flower. For more baroque designs, curl petals or leaves; overlay petals and exaggerate shapes.

To make birds: Repeat directions for cutting out with patterns. Use scissors to snip feathers; pull apart and curl upward. Wings may be fringed and laid over body in feathery arrangement. Bay leaves may be stuck into dough for wings. Beaks are cut with scissors and pressed into place. Eyes are made either from peppercorns or balls of dough. Sticks may be attached to backs of birds while still warm after baking.

To make napkin rings: Napkin rings are 10 inches long, 1-inch wide and about ¼-inch thick. Pull each strip slightly, making a rope; tie into a loose knot. Arrange in a circle on baking sheet, leaving a two-inch hole in the middle (bread expands while baking).

To color bread sculpture with pure food colors: Use a separate saucer for each color. Olive green, soft oranges, pale red and strong yellows work well. For olive green, add a small amount of yellow to green. For orange, add red to yellow. Dilute color with 1 tablespoon water. Colors should not be harsh.

Apply with brush in bright strokes, whether in stripes or solids. Do not soak bread.

Allow shapes to rise about 10 minutes after decorating. Bake in 400° oven five minutes; then glaze briskly with egg white-and-water glaze. Return to oven and bake another five minutes. Repeat process again. Your total baking time should be about 15 minutes but watch that the bread does not brown. Cool on rack. You may spray for permanence with clear enamel spray if using purely as decoration. Otherwise the bread is edible.

Materials for bread basket

10-inch wire rack
One large mixing bowl, about 8¾ inches in diameter and 4½ inches deep
Margarine
One recipe Basic Bread
Heavy-duty aluminum foil to cover wire rack

Directions: Cover wire rack with foil. Cut out a hole in the center about seven inches in diameter. Grease both foil and bowl generously and invert over hole of rack. (Bread basket is baked on wire rack with hole in foil to allow heat to get inside bowl.)

Make basic bread sculpture recipe but do not allow to rise. Divide dough into 24 equal pieces. Set two pieces aside in the refrigerator. Roll 22 pieces into 30-inch ropes. Twist these together by twos until you have 11 rope twists. Wrap twists of dough around the bowl, starting at the bottom, and letting the rope touch the greased foil surface. Pinch ends to seal. Cover entire surface of bowl, working around the bowl to the top. Let the basket rise for approximately 10 minutes before baking. Combine the whole (*Continued*



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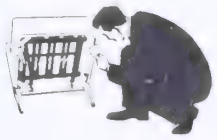
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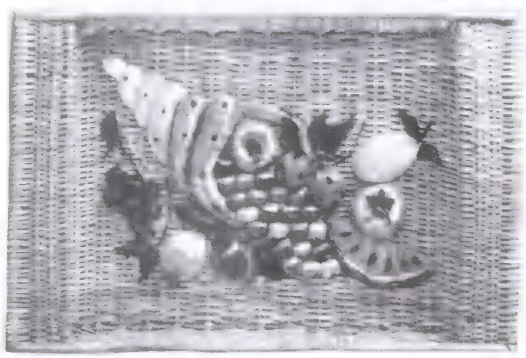


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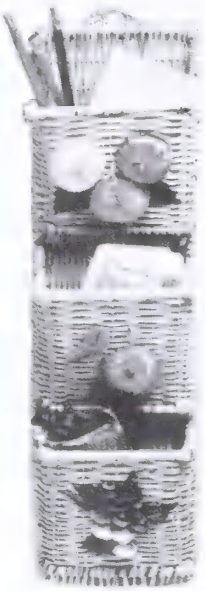
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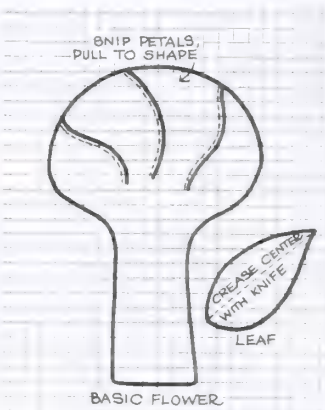
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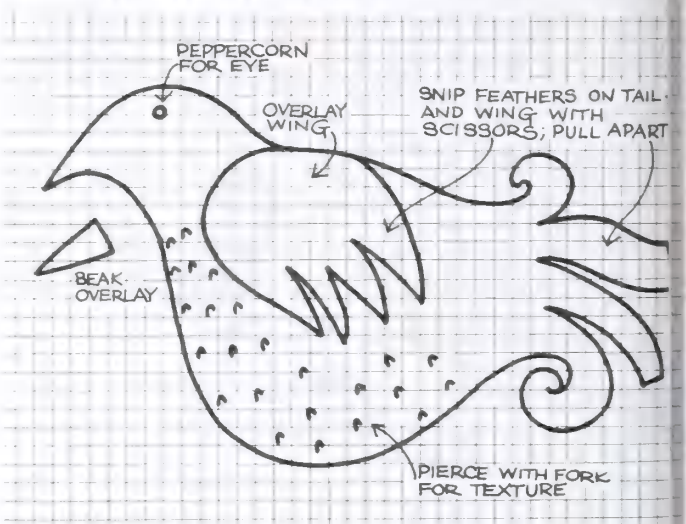
BREAD ART BAKE-OFF

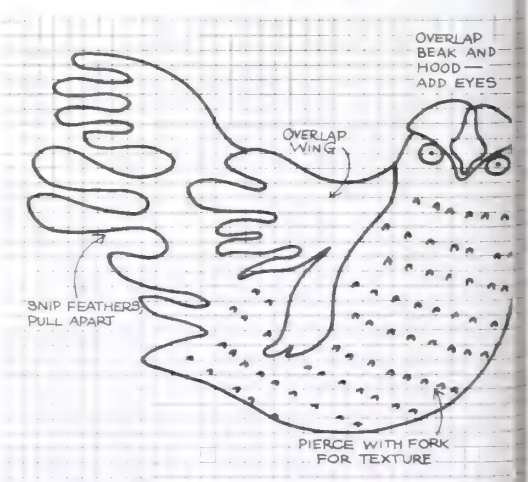
Continued from page 34

egg and 1 tablespoon milk for glaze; brush mixture over basket. Place in 400° oven directly on oven rack. Do not use a baking sheet. Glaze once again during baking. Bake about 20 minutes or until golden brown. Cover top of bowl with foil, if necessary, to prevent uneven browning. Remove from bowl and cool on wire rack. To make handle, grease the same bowl and invert on rack. Now twist the two saved rope pieces together and lay over bowl with ends touching foil. Bake 20 minutes, using the same gl... process. Cool thoroughly ... toothpicks to fasten to ba... *Time:* The bread basket ... two hours to assemble ... bake. Allow about two ... for complicated flowers, ... beginning of making dou... painting to baking. Allow ... two hours also for birds ... napkin rings, which sh... come out of one batch of do... Work on one design at a ... and refrigerate unused po... of dough until ready to com... and bake the second desig...



Basic flower pattern (left) and birds (below) can be copied using graph paper with quarter-inch squares. Or you can have a photostat service enlarge these drawings to about three times the size they appear here. Cut out each pattern, then duplicate in waxed paper to use as your working pattern; save these.







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TOPIARIES

Continued from page 63

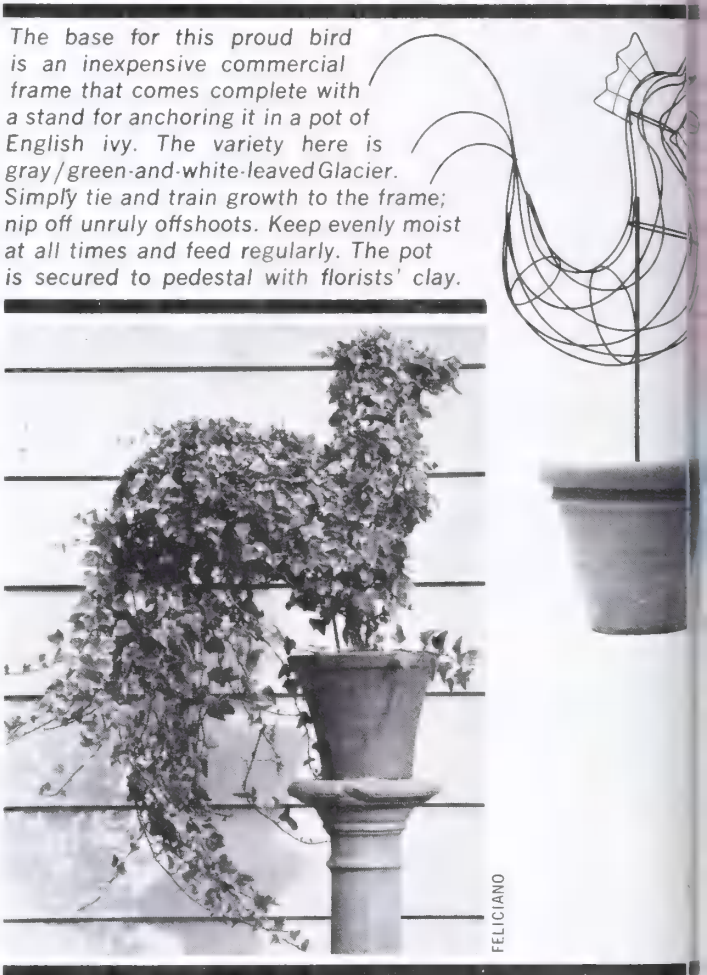
with poultry netting or florist wire. Just be sure to leave an opening large enough to add the moss. Once the form is complete, you are ready to anchor it in a pot of good soil: If that pot just happens to contain a healthy plant suitable for this kind of topiary training, you will be off to a head start.

Suzanne Pierot, author of *The Ivy Book* (just published by Macmillan; $4.95), recommends these varieties of English ivy for topiary training: Ivalace, Needlepoint, Shamrock, Meagheri, Glacier and Itsy Bitsy. Merion Beauty is another ivy that grows well and trains easily. Obviously, if you are working with a six-inch frame for a miniature tabletop topiary, a tiny variety, such as Itsy Bitsy, is a good choice; if the frame is six feet tall, you will want to select a more robust English ivy, like Merion Beauty or Glacier.

J. Liddon Pennock, whose topiaries are shown with this article, also uses *Pilea depressa* and the related baby's-tears (*Helxine soleirolii*) for small, moss-filled forms. For larger, open-wire and bamboo forms, he uses English and Algerian ivies, creeping fig and jasmine.

To grow the stylish rosemary tree on page 63, Mrs. K[illegible] planted a rooted cutting at [illegible] base of each rib of the fr[illegible] and trained each plant upw[illegible] through careful and reg[illegible] pruning and tying. The varie[illegible]ed hoya vine shown is trai[illegible] on a spiral wire form.

To make a spiral topi[illegible] Mrs. Pierot advises: "Ge[illegible] strong stake (the kind you [illegible] for tomato plants). Cut it[illegible] the length you want your [illegible]ished topiary, keeping in m[illegible] that part of it must go to [illegible] bottom of the pot. Put [illegible] stake into the soil so tha[illegible] stands firmly. Hammer a [illegible] into the top of the stake to [illegible] as an anchor for your w[illegible] Fasten the end of the w[illegible] around the base of the woo[illegible] stake and shape spiral, mak[illegible] it widest at the bottom. Le[illegible] enough space between spi[illegible] to show a clear definition w[illegible] the plant has grown up [illegible] around it. Hook the top end[illegible] wire around the nail. Train [illegible] plant to grow up the spira[illegible]



The base for this proud bird is an inexpensive commercial frame that comes complete with a stand for anchoring it in a pot of English ivy. The variety here is gray/green-and-white-leaved Glacier. Simply tie and train growth to the frame; nip off unruly offshoots. Keep evenly moist at all times and feed regularly. The pot is secured to pedestal with florists' clay.

FELICIANO

Mrs. Keith's myrtle topia[illegible] (*page 63*) represent years [illegible] painstaking good culture [illegible] patient training. The my[illegible] (*Myrtus communis*), which [illegible] mally grows as a bushy shr[illegible] is first trained to tree form [illegible] cepting the sphere shape, wh[illegible] was trained in the same m[illegible] ner as the

(Continu[illegible]



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If you had to pick the fashion designer who invents the most unusual ors, it would probably be Geoffrey Beene. But it's not surprising at he designed an outfit in the exact shade of a Levolor Riviera blind. cause Levolor's color chart reads like a roster of designer colors. zens of luscious, exciting colors, ranging from gingham prints to lished aluminum (shown here, Pink #230).

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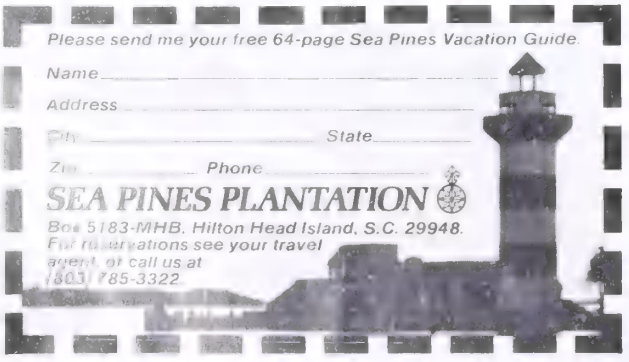
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TOPIARIES

Continued from page 38

various English ivy examples).

Early summer is a good time to begin. Select a young plant that has strong tip growth and be sure that the main growing tip is not harmed. A rooted cutting growing as one stem makes a good choice. Work toward a finished shape that will show a bare trunk topped by a ball (or two or three, as the youngest plant in Mrs. Keith's collection will eventually appear), pyramid, cone or umbrella of leaves. Remove all sideshoots as soon as they form on the young tree. This encourages the trunk to increase rapidly in height. Let leaves that grow along the trunk stay until top branching begins.

By the time a new tree is 12 inches tall, it will need to be in a six- to eight-inch pot. This allows for a stake sized to accommodate the mature tree. Use plant ties to attach the trunk to the stake, taking care to leave space for expansion.

Give good culture in regard to light, temperature, water and food. A sunny location is necessary to develop a straight trunk. Remove the main growing tip when the trunk has reached the height at which you desire branches to form. Later pinch out the branch tips to improve the tree's shape. From the time branches begin, turn the pot slightly every day so that they develop symmetrically.

It goes almost without saying that topiaries require constant care to keep them healthy and in fine form. Mrs. Keith trims all her topiaries with manicure scissors, then removes the clippings with long tweezers. Mrs. Pierot recommends that new



Beatrix Potter would have loved this stylish 12-inch tree of small-leaved English ivy. You can purchase or make the simple frame. If you place it in a pot of established ivy or creeping jenny with long strands of growth, the tree effect can be created in minutes by careful tieing and clipping. For great effect indoors or out, line up a series of these.



This classic French spiral topiary frame, available ready to insert in a pot, measures 20 inches tall. For best effect, plant a well-rooted cutting of small-leaved English ivy at the base of each wire. Then, train, tie and clip each plant so upward spirals are clearly defined. Keep evenly moist.

filled forms be misted daily. Also, she says, "Water the entire topiary at least twice a week. Feed with a water-soluble fertilizer once a month, spraying the solution on leaves as well as pouring it onto the roots. As the ivy fills in, clip it to define form with the design. A small thing to do with indoor topiaries. Every time you pass, give them a spray. Topiaries are prima donnas and they won't take procrastination with watering."


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BEYOND CLIMATE AND GEOGRAPHY, SUMMER PLEASURES ARE MEASURED BEST IN MATTERS

OF THE SPIRIT

House Beautiful
JUNE • 1974



PHOTOGRAPH: KARL RIEK. FOR DETAILS, SEE PRODUCT INFORMATION

Tennis is the same game anytime, but not quite the same under man's cold-weather bubbles as out on an open court. Colors and designs that might seem anemic in fireside glow become coolly appropriate in the fresh-flower season. Whether our particular warm-weather fantasy is strolling alone through a shampoo-commercial meadow or bronzing in the glamour of a big-time resort, we seek to surround ourselves with what we think of as the feeling of summer. For these Californians, like so many who live where the fruit trees flower or the Spanish moss swags, summer is a year-round pleasure. Good cooks both, the young Irvines added the pool (above) to extend outdoor entertaining space and added the balcony to create a place specifically for viewing the countryside around the older house they bought in Marin County. Set here for luncheon with another couple, its simple airy furnishings serve also for breakfasts or dinners alone trying out recipes they've collected on their travels. Such summer expressions run throughout this issue—ideas for each of us to use to turn our own winter dreams into summer realities.





By SUSAN LEWIN ☐ If one could capsulate the essence of the Irish country house, and then update it to coincide with current architectural thinking, one would have this sprawling house on a rolling meadow on the outskirts of Philadelphia. Washington Architect Hugh Newell Jacobsen's design was inspired not only by the romantic concept of the country house but also by its traditional materials and form on the land. Its classic shape (above) is rendered in stucco-clad cinder block that is accented by dark slate roofs and terraces and grey-tinted sliding glass doors. (No small windows confuse the purity of the forms.) In the living room (*right and below*), Jacobsen puts his philosophies of elegant country living to work. Aubusson tapestries by Albers and a Kenneth Noland painting over the fireplace add color and warmth to the space occupied by white glove-leather sofas and a thick white rug. Aware that high ceilings would produce dark shadows overhead, Jacobsen slit them with long, narrow skylights that produce sparkle instead—and mark the passage of the sun. Adding illusionary space to the already ample space, Jacobsen floats the furniture in the very center of the room, visually erasing the corners and thus leaving the room's limits undefined, allowing one to sit back and view the landscape.

CLASSIC DESIGN

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MASTERFULLY USED, WHITE BECOMES A RADIANT GROUND FOR VARYING MOODS

White has a very special role for Architect Jacobsen; its use is purposefully planned, not a stock solution. For him, white is an effective tool for trapping light, and so he uses it lavishly, both inside and out. "Light has an order and an aesthetic of its own—it makes rooms live," says the architect, whose other reason for using white is that it does not submerge the people, art or other objects of integrity in a room. "These are the things that should carry a room, and white is the perfect background." The two spaces shown here—the 28-foot-high dining room (*left*) and the family room (*right*)—illustrate his point. Both rooms are alive with the splash and sparkle of captured sunlight. Yet, with handsome Moroccan rug and furnishings of steel, glass and leather, the dining room is serene and somewhat formal—its mood quite different from the light-hearted feeling of the family room's red-white-and-blue Indiana lithograph. Except for the pair of Joe Colombo swivel chairs, all the fiber glass furniture in the family room was designed by Jacobsen himself.











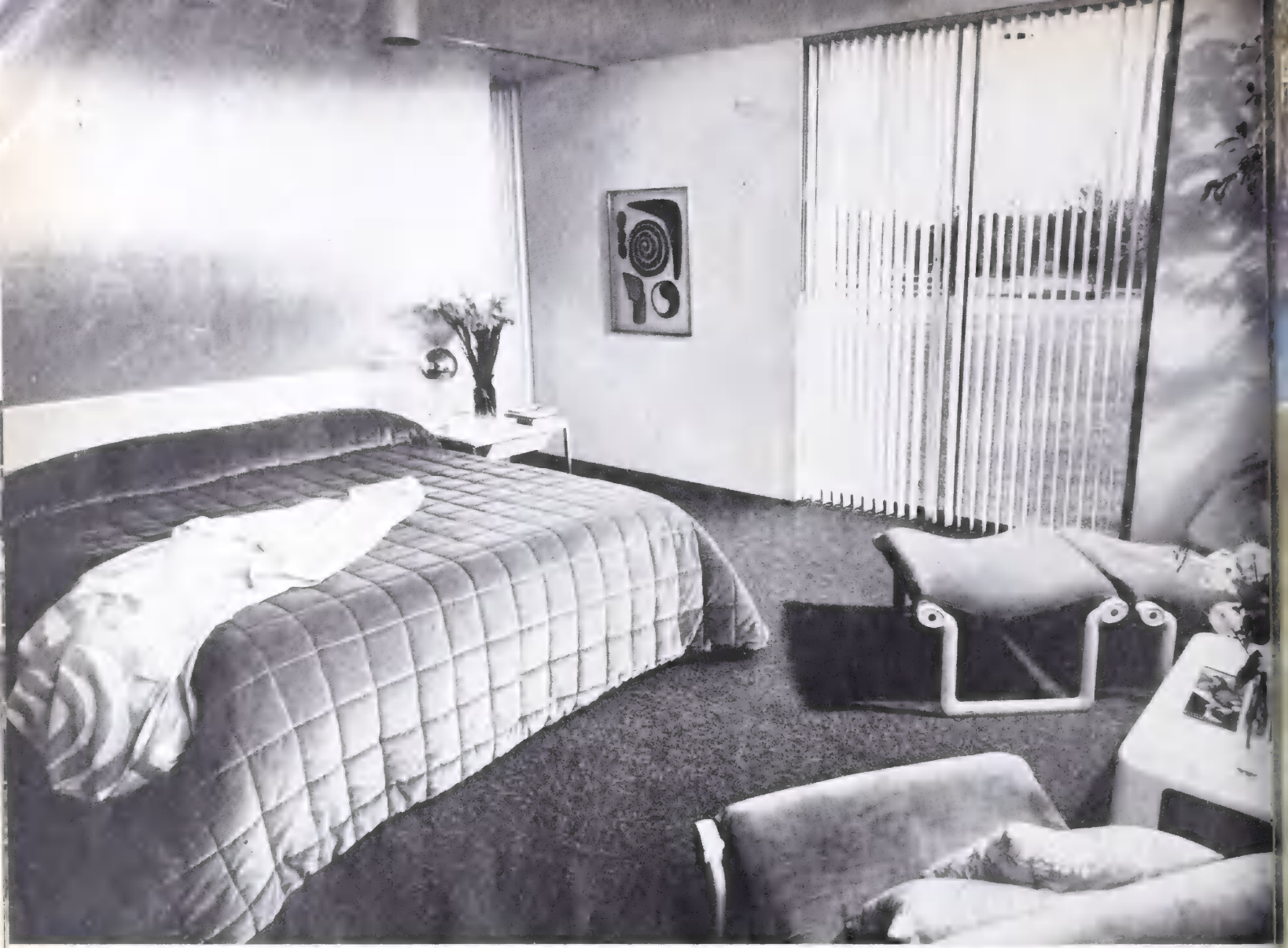
THOUGHTFUL DESIGN IS EVIDENT IN EACH SUBTLE DETAIL

"This house works beautifully for us," say the owners. "Hugh Jacobsen has provided us with exactly what we wanted—utter simplicity and total livability." Architecturally knowledgeable, they are most aware of the fine details and the subtle nuances of Jacobsen's design. Some examples: the mirrored bar (*top left*) just off the entryway, one hall leading to the master suite and the other to the study; the slit in the wall of the entrance foyer (*top center*) to give a hint of the living room as you enter; a private corner of the master suite fitted with a desk and sleek Lucite chair (*above*) as a quiet place to take care of family business. A bookcase wall in the study (*left*) provides a second entrance to the master suite by means of a secret panel, and the two paintings there actually hide two TV sets—the screen of the one for the study and the rear of the one for the master bedroom. Reflecting the owners' interest in plants as well as their desire to have a comfortable place to dine in the kitchen, the breakfast room (*right*) was planned with custom-designed Lucite shelves as a bright resting spot for pots of greenery. Except for the tubular chairs and the round table seen there, all design emphasis in the kitchen (*below*) is on vertical lines, again stressing the 28-foot height of the ceiling. For balmy days, there's also an outdoor dining area down by the pool (*inset top right*)

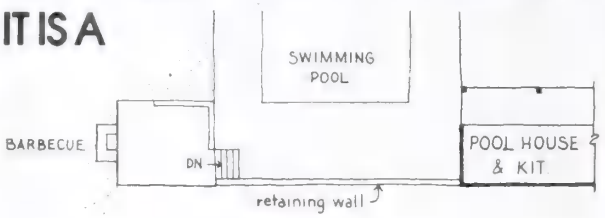


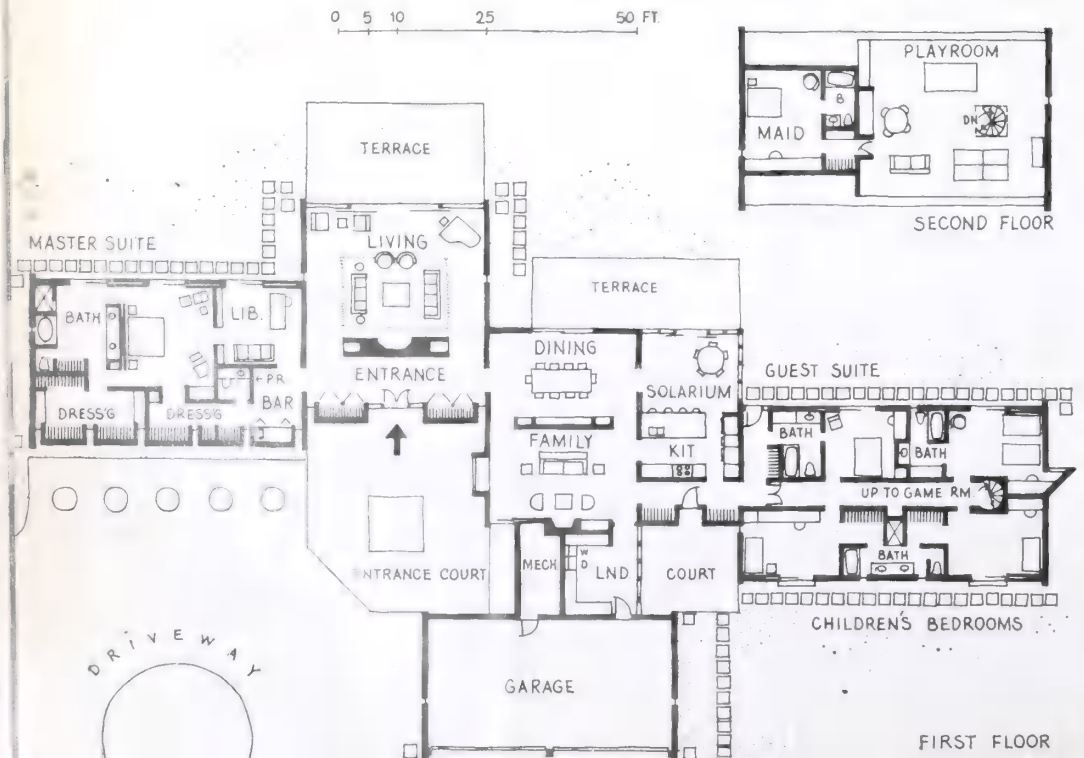






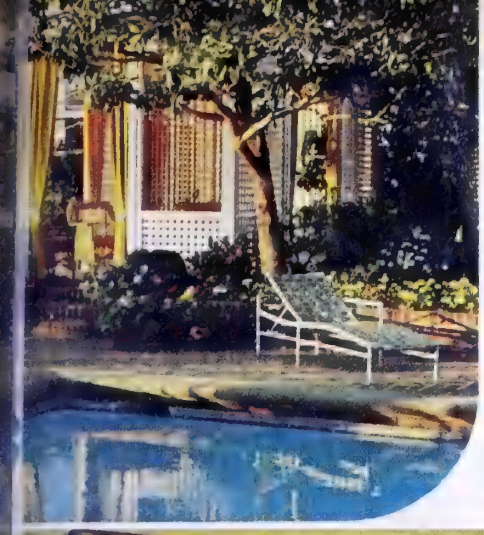
IN FORM AND CONCEPT, IT IS A HOUSE THAT EXACTLY SUITS THE PACE OF THEIR FAMILY LIFE





The over-all concept of the house is clearly seen in the plan (*left*). In essence, the house might be likened to a series of linked pavilions, with another additional pavilion standing separate from the main house. That structure, seen on the preceding page, is down by the tennis courts and the swimming pool and has its own small kitchen and bar as well as a place for changing clothes. Although all the pavilions have the same basic form and roof shape, their functions are quite different, and Architect Jacobsen has staggered them, rather than lining them up horizontally, to visually reduce the mass of the large house. Within this context, the garage and utility area is completely set apart from the more public spaces. So, too, is the two-level children's wing, which has bedrooms on the main floor and a spacious playroom above. A guestroom is also in this pavilion. On the other end is the owners' self-contained master suite. Departing from the white and bright colors used elsewhere, everything in the soft, serene bedroom (*above*) is in a silvery gray—from carpet to quilted spread to the upholstery and reflective fabric covering the wall behind the bed. Adding to its peacefulness is its thoughtful physical separation from the three children, three dogs and two cats. A Miro hangs on the wall near the floor-to-ceiling view of the countryside.

PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION



LELAND Y. LEE

To have a summer place is a fond dream for most of us, but it does not necessarily mean acquiring a second home. It can also be an airy room or a shaded porch or a poolside pavilion just a 30-step journey away from the cares of the day. Here, it is a latticed, lightsome teahouse overlooking California's Toluca Lake—the stay-at-home summer place of Mr. and Mrs. Roy E. Disney and their four children. Designed by Landscape Architect Joseph Copp Jr., with interiors and a candle-lit table setting by Designer Bill Lane, this see-through structure creates a focal point at the edge of the garden but does not block the view of the lake from the main house—or the cooling breezes that prevail upon it. As to its furnishings, Patti Disney (who grew up in New Orleans) needed practicality but also wanted "something wickery, like the stuff my grandmother threw away." Lane fulfilled both requirements by fitting the chairs with crisp vinyl cushions—carefree landing pads for wet-suited swimmers.

you can stay at home and have A SUMMER PLACE







where the sun always shines...

Native Californians, true sun people, have made poolside socializing a natural daily occurrence. And it's because, as Interior Designer Phyllis Cole Rowen of Rowen & Mentzer says, "people really like to be close to the action" that she rebuilt this open-air pavilion at the pool of her Beverly Hills home (*above*). The pavilion's basic-structure, draped in dark tent cloth, was standing (though barely) when she first bought her home. From it she created a most cheerful gathering spot beautifully fitted with striped vinylized canvas in sunny yellow and white.





or where sun

New Yorkers wait for their few precious months in the sun to make the most of living the good outdoor life. And for Long Island residents Mr. and Mrs. Bert Kroll, summer entertaining at its peak is also focused at their own poolside. The Krolls' pool itself is shaped much like a modified electric lightbulb, and, at the uncurved narrow end, Designer Michael de Santis has fashioned this exotic enclosure—an all-weather pavilion. The fabric walls (canvas, which is coated with white vinyl) can be unrolled to seal out summer rain (*top*)—but large portholed windows keep it from being totally dark inside. A crisp guarantee of privacy is the white latticework fence that stands behind the pavilion (*middle above*). The terrace—aged, used pink brick—continues inside the pavilion and becomes earthy, durable flooring. One important

sometime thing

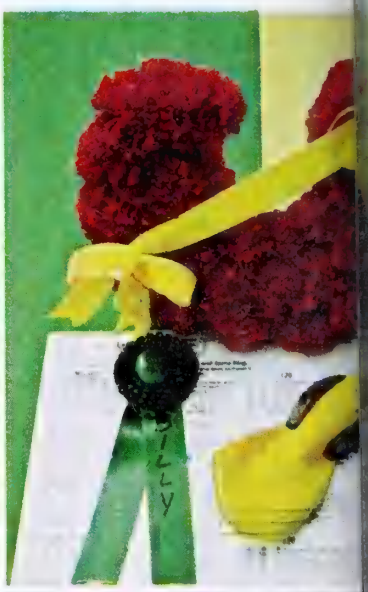
ating arrangement: a small round glass table for impromptu snacks, cards or board games (*above left*). The chairs are Mexican. At the opposite end, the look recalls the deep tropics (*far left*). It's a formal setting, which serves as a conversation area with openwork chairs on three sides (cushions in a summery yellow-and-white print), bounded on the fourth by a round-backed white wicker settee. Stand behind the bar and enjoy a sweeping view of the pool and its surrounds (*above*). Designed by Michael de Santis, the bar is set adjacent to the conversation and card area to provide easy access to refreshments. No one is excluded; the bar's facilities include ice cream for the children, wine for adults, and housed beneath, a refrigerator and sink. Glance up to see the tented canvas ceiling lined with a cheerful floral print set off by an antique chandelier accent. The outdoor table setting (*right*)—for very informal poolside dining—can travel inside at a moment's notice of bad weather.



SPORTING EVENTS

A BIT OF GAMESMANSHIP CAN MAKE YOU A WINNING HOSTESS THIS SUMMER





FELICIANO

PARLAY IDEAS FOR A RICH PARTY PAYOFF

Editor MOLLY SIPLE □ You'll just need to keep a few of the fundamentals when planning a summer table (silver, glasses, dishes all correctly placed), but let your imagination go at a gallop when designing the theme—and it should be sporty, of course. All of these tables use either slightly modified paraphernalia or exact equipment from selected sports. You can put a creative hand to each table, too, by making one or more of the decorations. Perhaps that stable of thoroughbreds is still a wish. Never mind. Do up a table that's a sure thing (*left*). Pick racing silk colors and sew together for a tablecloth. (It's just three panels of fabric measured and seamed to fit

BRIGHT WAY TO RELIEVE A STICKY WICKET



Another winner: the place setting (*left*). For place cards, use multi-colored award ribbons with guests' names hand-printed on them. The place mats are photostatic enlargements of a racing form glued to sheets of Plexiglas. (Purchase Plexiglas pieces at an art supply store; glue to the racing forms at the corners with rubber cement.) Pony horseshoes become napkin rings, paired here with Spode china and Waterford crystal.

Choose croquet and score high with a most unusual table setting (*above*). Cut circles of felt, bisect them with ribbons, then use glass dinner plates by Fostoria to see your handiwork. Round salt and pepper shakers are wrapped with tape to simulate croquet balls; iced tea is served in tall clear glasses by Iittala.

THE ONE TIME IT'S BEST TO SCORE ABOVE PAR

If golfing is your pleasure, then you'll get a luxurious sense of continuity after playing 18 holes by sitting down to a light lunch at the 19th (*below*). Felt is the only fabric type used, and versatile it is. The cloth is a stretch of green, unseamed, unhemmed. The centerpiece is a charming arrangement from golfing basics—squares of plastic practice grass, standard tees, golf balls. A quintet of red flags stuck into a core of clay (camouflaged with leaves) announces the 19th hole. You can make them by cutting red felt triangles, gluing them to reed-thin sticks or dowels. Numbers, from an art shop, are of stick-on paper. The sand trap, for once, is not an obstacle but a decorative helpmate when used as an original placemat (*right*). To make, cut beige felt into irregular sand-trap shapes. Flatware for the moment impersonates golf clubs with numbered covers in palest blue felt. Make a pattern by drawing around the flatware; seam two pieces and number with a felt tip pen.





TAKE A DIFFERENT TACK FOR A CAPTAIN'S TABLE

Shore creatures who thrive o the sound and smell of th surf can indulge their taste fo the sea with a nautical-loo table (*right*). Hands on dec use rope decoratively as neve before. It's easy to wor with since it's lightweigh nautical rope and lightweigh means easy twisting; get i from any boating supply shop The centerpiece in free-form loops and coils is made b winding rope around an empty cardboard cylinder (that onc held ribbon) and tacking it i place with straight pins Additional lengths of rope ar tied to the central coil, thei loops also held with straigh pins; ends unravel for textura variety. Don't stop at th original rope sculpture center piece, but use short cuts o rope tied once for the napki rings (*inset*). Continue th theme with plastic plate and mugs for the seafarers each with a different pattern of "Horchow Signal Set" from the Horchow Collection Quilted cotton tablecloth from Suttles and Seawinds Ltd. Vicki Lynn Crowe, designer









FAULTLESS SERVICE FOR A SET OF MIXED DOUBLES

After an early morning game on the courts, breakfast on the lawn with flair. You can analyze your style, your partner's backhand, aspire to Forest Hills—all is possible at a table designed for the tennis buff (*above*). Like the tennis court, the table is divided in half, not by nets but instead by a ping-pong net support hung with bright blue ball fringe. The centerpiece is an amusing "floral" arrangement, *sans* flowers (*left*). Yellow and orange tennis balls here stand in for nature's blooms. Make them by piercing tennis balls with lengths of stiff wire—straightened coat hangers do nicely. Green florist's tape wrapped around the wire finish them in more authentic stem-like look. Next, net petals are made by cutting pieces of netting (available in fabric shops) in star shapes. Center the ball and wire on the net, pinch the netting around the base of the ball and tape netting to the wire. (Note: handle netting with care so it retains its stiffness.) Decorate glasses by wrapping ribbon embroidered with tennis racquets around their middles. Place mats in piqué are cut in racquet shape (*below left*), the "strings" made from interlaced strips of iron-on tape.

FOR SOURCES, SEE PRODUCT INFORMATION

SUMMER PROJECTS





A BREAD ART 'BAKE-OFF'



PHOTOGRAPHS, FELICIANO; FOR DETAILS, SEE PRODUCT INFORMATION

As an art medium, bread dough has everything going for it. The ingredients are in practically every working kitchen and you do not have to be a baker or an artist to succeed. This special recipe, developed by Fleischmann's Yeast, is easily mixed, then the dough can be rolled, cut, twisted, braided or shaped into sculpture. The smell is great every step of the way and, perhaps best of all, it can be eaten—although, actually, bread was not always baked to be eaten. Some 4,000 years ago, the Egyptians baked it in the shapes of flowers and animals as offerings to the gods. In more recent times, the Scandinavians began to decorate bread with color and when the Germans added spices, they gave us the forerunner of the cookie.

Barbara Auran-Wrenn, who created the bread art here, suggests that fanciful flowers (shown above with accessories from Bonniers) or napkin rings can be baked the day of a dinner party and eaten with the meal. Larger objects like the basket (*above left*) and the birds (*left*) are better done when you have lots of time. They, too, can be eaten or preserved with a spray of clear enamel. For the recipe and specific directions, see page 34. And on the next eight pages, you'll find a roundup of other projects for a summer day.

Editors ELVIN McDONALD *and* ANNE OGDEN







4 WAYS TO SEW UP FOUR STYLISH

A place mat. Should it be pretty? Utilitarian? Well, for heaven's sake, who cares? Of course, the first two questions get "yes" answers, but what about the third? Think about it. Of course you care—we all care about the way we serve and are served a meal. Good food and good company we take for granted, but what gives the spirit a lift or makes the occasion memorable is a pretty table or tray. We mean honest-to-goodness pretty, that elusive combination of color, texture, serving pieces and individuality. Ah, yes, there's the key word—individuality. Your very own personal statement. And place mats with coordinated napkins are highly expressive. Not those stamped-out, assembly-line commercial kinds, but the ones you put together yourself.

As a starting point, consider the four here, designed by Assistant Decorating Editor Molly Siple and stitched together by Editorial Assistant Irene Hoehl. They use home-decorating and dressmaker fabrics with ribbons and lace—all washable. Only simple sewing skills are needed to duplicate these mats. Each measures about 12 by 17 inches, and except for number 1, all are finished with ordinary double hems. The napkins are approximately 16 inches square. A visit to your local fabric and ribbon shop will give you all kinds of ideas for improvising your own mats from many materials.

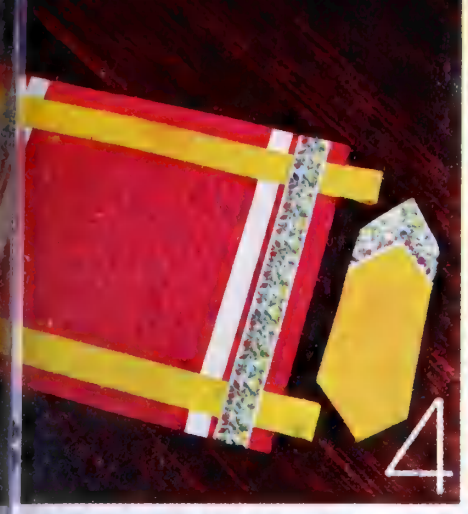
There really aren't any rules to break although in styling it helps to position the plate and other serving pieces and then design around them. For example, the rooster motif in number 3 is sized to take advantage of the plate, not to be hidden by it. Whether you use place mats on a bare surface or over a tablecloth they make the best appearance if there is enough space so the edges or corners don't overlap. You can perfect size and shape for your own table by experimenting with paper patterns before deciding on a design. Here, details on these four.

1. Toile fabric by the Waverly division of Schumacher in a pattern called "Lyons" is used for this mat, designed for great flexibility of look. Grosgrain ribbon is stitched to the edges, the ends left free as ties at the corners. These ties might hold flowers (*far right below*), after-dinner cigars or lollipops for children. To make, simply turn up the edges and then sew on the ribbon to prevent raveling. Napkins are double-hemmed squares of contrasting solid-color fabric.

2. This crisp eyelet-ruffled mat with its scattering of delicate flowers and napkin in a coordinated pattern is unmistakably Country Chic. The fabric from Burlington/Klopman retail division is a Dacron polyester/cotton knit called "Whirlaway." It is washable and wrinkle-proof. The scaled-down eyelet is a perfect complement for the delicacy of the flowers, all very much in step with the pots of tulips.

3. Mexican cotton, chosen for intensity of color, is the background for this appliquéd rooster, overstitched at the edges, in "Check" from & Vice Versa. The mat border and napkin are the same fabric. Appliqué, whether by machine or hand, takes a little more time and skill than the other projects shown, but if you choose a simple motif such as a big apple, it's really easy and gives a classic appearance. For best results, choose a plain background fabric and use something patterned for the appliqué. We used these mats for a welcome-home-from-school





4

ETTINGS

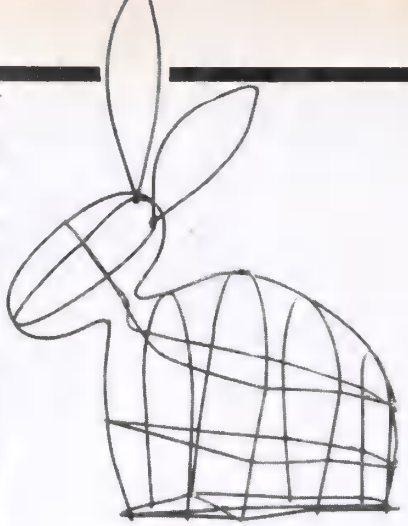
e, complete with milk and cookies. . This mat also uses Mexican cotton as base, with trim of embroidered rib- . This kind of ribbon is never used on s-distributed mats because of what it ld do to the retail price, but you can e the luxury of expensive materials en you supply the labor. Note that the ons extend beyond the edge of the for added interest, and the napkin is ribbon-edged. Once you make one of place mats, you're likely to want eral more so you can change the look your table quickly and easily. Only vers or candles need be added to plete the picture. If you're willing to rcise special care or money for clean- , the choice of place mat materials is y unlimited—anything from satin and uins to moiréd silk is fair game. And most materials (be sure to test, of rse), a spray-on protective fabric fin- will also make them long-wearing.

PHOTOGRAPHS, FELICIANO; FOR DETAILS, SEE PRODUCT INFORMATION









WILL A GROWIN

Of all the garden art forms, topiary is the with a sense of humor. How else can we con a rider, horse and hounds chasing aft every last one of them clipped out of ywe Or yew trees trimmed for centuries as 20-f tall chess pieces at Earl's Hall in Fi land? Fortunately it is no longer necessa rich or a lifelong, full-time gardener topiary. By following the techniques illustr and described here, you can create beasts, birds, geometrics or even hum almost overnight. And all of them can be in movable containers for indoor-outdoor

Frames for "overnight" topiaries may bl in almost any shape. Kinds available co ly range from sensible balls, cubes, diam obelisks to whimsical hippos and giraffe pigeons and cows. Or how about a life-siz or diving lady? The best of these frames c

This little bunny makes a great project for a child. The armature can be purchased or made at home, using No. 8 aluminum wire with florists' tape for securing the joints. Stuff the completed form with unmilled sphagnum moss that has been soaked overnight in water and houseplant fertilizer. Plant healthy rooted cuttings of Pilea depressa *(shown) or baby's-tears all over the form and secure with hairpins.*



A circle of variegated Algerian ivy (below), English ivy, creeping fig or lipstick vine is the easiest of all topiaries. Cut aluminum wire long enough to make circle of desired size with enough extra to twist and insert into a pot of soil.



"Ducky Lucky" illustrates one of the easiest, quickest ways to grow a topiary. All you do is press the base of the form into a pot of vigorous English ivy such as small-leaved green Shamrock (near pot) or variegated Glacier (right). Train strands of growth up and around the frame, securing with loose ties of black nylon thread or with green plastic. Periodically use small sharp scissors to nip out any tip growth necessary to encourage leafy, compact, even and complete coverage. Keep moist.

ainless steel, which, in case you haven't ed, translates into a staggering price for thing like a six-foot carousel horse. However, er forms made of galvanized wire are far expensive, many less than $10. They'll rust ually, but not before you've had some years n. Actually, with a little artistic ability, you make your own rustproof topiary armatures rms. Use No. 8 or No. 10 aluminum wire, able in coils at hardware stores or where ing supplies are sold. Decide on your in- ed shape and begin the frame by making a that will form the basic body. Next, add of the wire up, down and around, then if needed. Use small strips of masking tape old the structure temporarily, then tie perma- y with a fine wire at all joints. If you to stuff the form with moss, it may be ssary to cover it (*Continued on page 38*)

OG BARK?



stically shaped animals, such as our poodle and seal ve), can be trained on purchased or homemade forms. For nt effect, stuff with moist sphagnum moss, then plant ly with rooted cuttings of English ivy. For best long-term ts, owner J. Liddon Pennock Jr. recommends growing a pot of soil and training it to cover. Topiary artist Mrs. ey Keith, whose superb collection is shown below, it her sport. "I take it seriously, the same as my friends do " The lower left cone-shaped plant is rosemary, the spiral at lower right is hoya and the other four are myrtle.





6 DIVIDE & DISGUISE SOLUTIONS



Build a screen and you will have a mov able partition to create an illusion o space, to give intimacy within a larg room—or to hide something. For example **1.** This decorative little screen has three 5½ by 9-inch panels cut from ¼-inch ply wood. Designed by Leslie Linsley, it use the art of découpage in a simple proces of sanding with 3M wet or dry sandpaper painting, cutting paper designs applie with Scotch super strength adhesive then varnishing, more sanding, waxing buffing and finally hinging with cloth o brass fittings. A small screen like this one is beautiful in the company of *objet d'art* or plants, and on a desk it migh even hide unanswered mail. **2.** When that last cozy fire of winter burns out this summery latticework screen camou flages the sooty fireplace. Construction i a snap for anyone who can wield a hammer and handsaw. Materials are ¾ inch laths, 1 by 2s for framing and smal nails. Over-all size will vary according to the fireplace; this one measures 40 inches wide, with 10-inch side panels to facilitate cold-weather storage. **3.** An Early American quilt pattern inspired the stencil design for this screen by Samue Cutliff of Unigraphics, in cooperation with Isaac W. Dugan Jr. It stands six feet high and divides a kitchen and dining area. Stencils are available by mail, paints are Treasure Jewels and acrylics from Connoisseur Studio. **4.** Using 36 mirror panels (18 on each side), each measuring three inches wide by 55 inches high, Interior Designer Brian V. Reale created this screen to define the living and dining areas of his New York apartment. He used pre-cut glass; mirrored Plexiglas might also be used. The hinges are black Mystic tape. What's on the other side of a screen is always fascinating, but mirrors have a positively magical effect in this stylish application. **5.** Four slab doors; six two-way hinges.

4

These are the only materials needed to make this full-scale divider. Here, ¾-inch half-round molding details the chevron design, but the same basic screen might also be decorated with fabric, wallpaper, ribbon, mirror tiles or découpage. Garden Editor Elvin McDonald uses the screen to hide a utilitarian fluorescent-light plant stand in a bed/sitting room. Wallpaper and coordinated fabrics by Quadrille. **6.** This Art Deco-inspired Plexiglas screen was designed by Millicent Zahn to conceal an under-the-window air conditioner or heating unit. Mirrored and jade green Plexiglas panels are applied to the white opaque base with Scotch-Mount double-faced tape. *For information on ordering the directions for all six screens, see Product Information.*

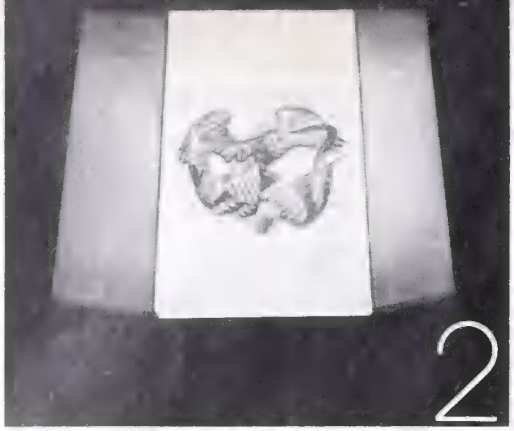


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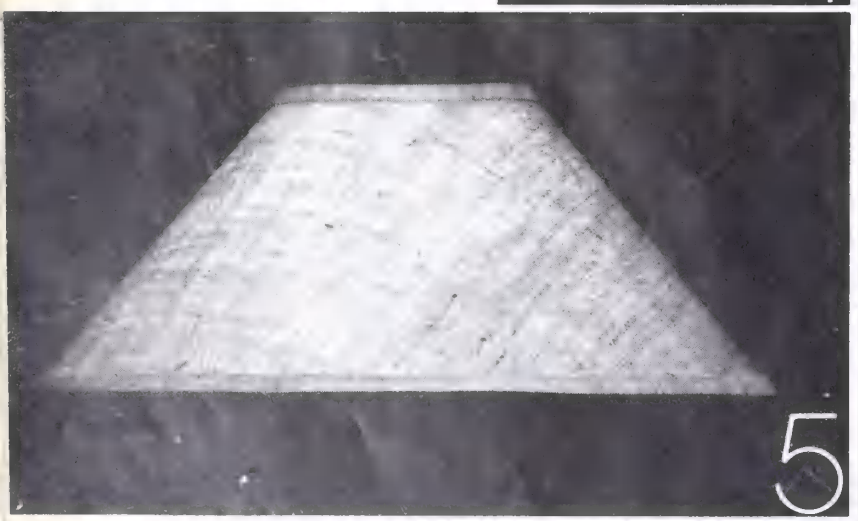




6 SHADES OF WHIMSEY

HOW TO TURN A PLAIN JANE LAMP INTO A DECORATIVE ACCESSORY





If you've ever spent more time than you wished searching for just the right lampshade, then turn on a light fantastic by designing your own—either renewing an old one or personalizing a standard replacement shade. To start you off with a few ideas, we asked six designers to take typical shades in various shapes and sizes and give them shining new faces. Their techniques are simple; their approaches include a number of materials—paint, paper, fabric, ribbon, decals. Take off with the ideas and create your own shades. Use a fabric that matches another in your room; paint to accent or develop the colors you have. Remember the scale and proportion as well as the use. (A light needed for reading, for instance, should be decorated so the light is not dimmed.) These shades, all by Verplex, are just some of the many shapes and sizes available.

1. This fluted shade by Edward Zajac of Zajac & Callahan has a découpaged look, achieved by an adroit use of paint and decals. First, he painted the shade with acrylic paint, alternating the flutes in dark and medium green. He then applied self-stick decals of birds, flowers and fruits (available at hardware or variety stores). Next, he painted the entire shade with clear acrylic paint that dries in seconds. Then he punched holes around the top and threaded a colorful strand of yarn through them. **2.** Richard Ohrbach created a bright translucent contemporary shade out of a basic hexagon shade. In each section, he cut out the central area of the original shade, leaving a one-inch border on each side. He then glued on clear acetate sheets, cut to size, using rubber cement (you can use any clear-drying glue) and applying them to the outside of the shade. Next, he cut strips of Bourges paper (a self-stick, translucent paper available at art supply stores) and applied them diagonally to the acetate. He then outlined each section with black masking tape, folding it over the frame to the inside at top and bottom. This defines the design and hides any rough edges. **3.** Michael de Santis covered a tapered shade in fabric and trimmed it with a shirred ruffle (machine-hemmed and gathered) and tiny velvet ribbons. First, make a pattern out of paper, including an inch or so to tuck over the shade at top and bottom. Cut fabric to the pattern. Then make ruffle and sew into position on the piece of fabric, remembering to leave the edge to fold over the frame at bottom and top. Now glue your ruffled fabric to the shade, using a spray glue such as Spra-Ment. A strip of white masking tape on the inside will hold the raw edges in place. **4.** Using the same technique, Jay Crawford covered a drum shade with a floral fabric. He then outlined the top and bottom with black ribbon attached with double-faced tape. The fabric here and in No. 3 are both by Quadrille. **5.** Ronald Bricke dressed up a sharply tapered shade with paper scallops—an idea that can be adapted to metal, plastic, paper or fabric shades. If the shade itself is in one of the colors you wish, you need not cover it. Otherwise, cover it with whatever you wish to be the background. Next, cut out paper patterns for your scallops. For this type of shade, cut a circle with a diameter equal to twice the diameter of the bottom of your shade. Now cut your paper circle in half and discard one semi-circle. Cut a scalloped strip from the rounded edge of the other semi-circle. Working inward, cut a second and then a third scalloped strip. Fit paper scallops to the shade to check length and position. Here, the top and bottom scallops extend about half an inch beyond the edge of the shade. When your pattern pieces give the design you like, trace on a sheet of colored paper. Cut each strip and attach to the shade with double-faced tape. **6.** Ribbons make their mark on this tapered shade decorated by Rita Mino. She applied ribbons vertically with double-faced tape and then added bows. To finish the shade and conceal any raw edges, she then glued on a ribbon at top and bottom, turning ends inside.

PHOTOGRAPHS, MICHEL-ALEXIS TCHEREVKOFF. FOR DETAILS, SEE PRODUCT INFORMATION


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SUMMER SHOPPER

...A COLLECTION OF GOOD IDEAS ALL DESIGNED TO DRESS UP A PICNIC, PORCH OR PATIO







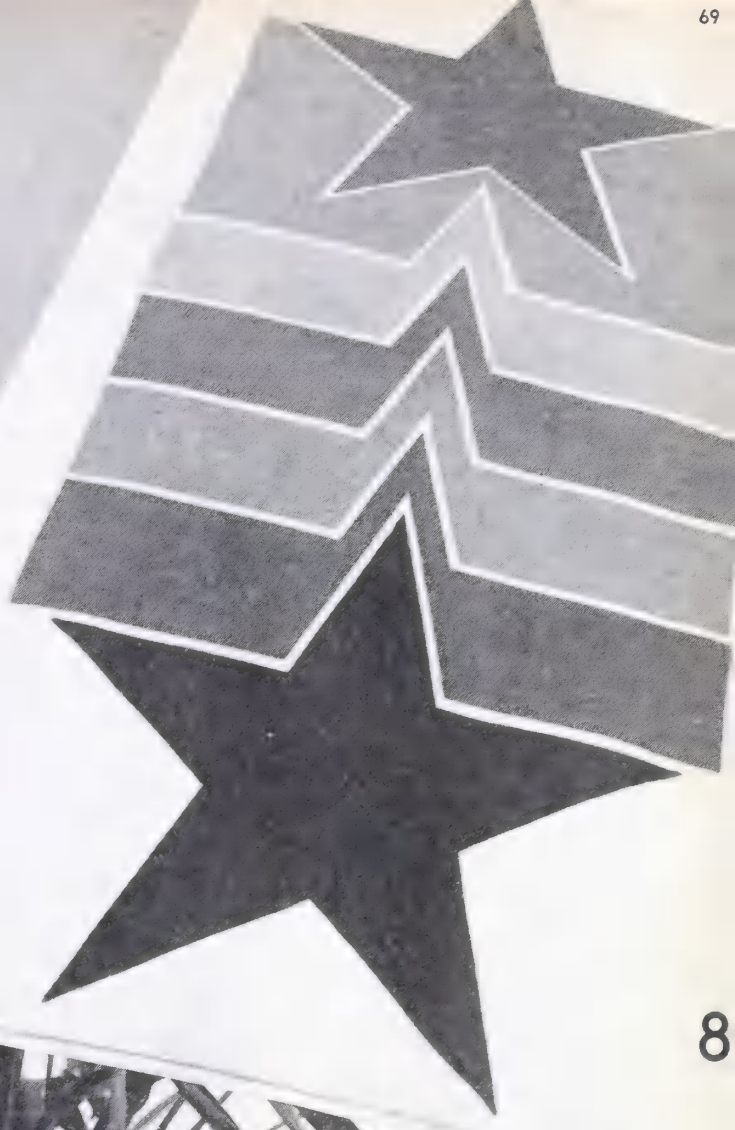




Editor KATHLEEN MAHONEY

Summer's here and the stores are filled with tempting wares to help you enjoy warm-weather living. For example: **1.** Picnic on the porch (instead of by the sea) with a basket of woven oak. $12.50. If a sudden wind blows, warm up a little with a calico patchwork Springmaid comforter, designed by Bill Blass. Twin size. $35. At Bloomingdale's. **2.** Backgammon, anyone? Try this chair-and-table set in ABS thermoplastic in white, brown or yellow. Round glass-topped table, 43 inches in diameter, is $100; chairs, $45 each. By Syroco. **3.** Inspired by the sultry Caribbean







rainy season, hurricane lamps with metal cylinder base come in three good sizes, 4¼, 6 and 8 inches high, all 5¼ inches in diameter; $19, $22 and $24, respectively. By Orrefors. **4.** A great serve: vinyl ice bucket, in white, yellow or brown, and drink glasses for the tennis set. Ice bucket, $16.50; eight glasses, $15. By Morgan & Co. At Hammacher Schlemmer. **5.** Bird-watchers, see these: Plexiglas/metal cylinder bird feeder, $13, and plastic/Plexiglas satellite, $10. At Bloomingdale's. **6.** For the patio, "Bonaire" bar is 47 by 20 by 40 inches; fiberglass top, Alumaloy frame; $220. Matching stools, $72 each. By Molla Inc. **7.** The curved settee, "Orleans," has a Scotchgard-treated cotton seat; $123. Woodard. **8.** A "Rainbow Star" beach towel; $9. Martex. **9.** "Adam" hanging planter by Richard Etts; $45 each. From Aunt Dotty's Arbor. **10.** Pony bar cart comes in a choice of colors; $83.60. By Meadowcraft. **11.** "Body Gloves-Sling" chair is $52.50. By Samsonite.

HARRY HARTMAN





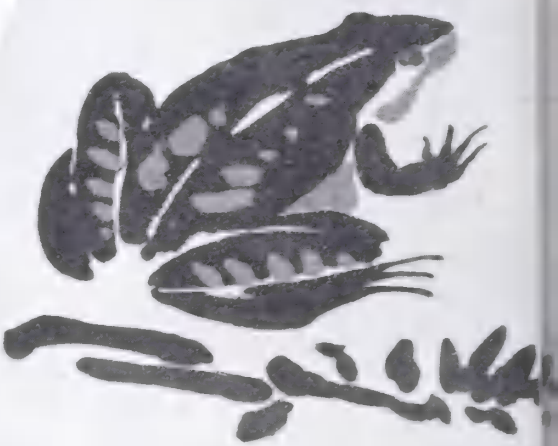
A pool, a chair, a drink and thou—how delightful the pleasant summer days with all the comforts: **12.** "Commandant," canvas sling lounge chair with an aluminum frame in black and white: $190. By Brown Jordan. At Lord & Taylor. **13.** "Frog and Friend" arrange a meeting at the beach on a towel of sheared cotton terry; $12.50. Martex. **14.** This is not a real tree, but a ceramic tree table or bench: $255 at Luten-Clarey-Stern. **15.** Iced tea? Lemonade? A pitcher of martinis? Anything icy would be nice on this table by the John Mascheroni Group. It's mesh wrought iron, also comes in sharp black; 30 inches in diameter, $80. By Salterini-Gallo. At Lord & Taylor. **16.** "Tropi-Kai" brunch chair; aluminum frame, vinyl straps, Tenicote finish in a variety of colors; $52. By Tropitone Furniture. **17.** On lazy summer days, why not just go ahead and be lazy? Perhaps with this little chair, which could even leave home and go to the beach along with you. It's

12



13





14



"Versa-Tel," a poolsider chair with woven plastic Telestik straps on aluminum tube frame, is available in yellow or white and stacks for storage when the sun has gone; $40 each. Telescope Folding Furniture. **18.** Wicker garden basket includes tools and gloves: $38.50 plus $2 shipping. Hammacher Schlemmer. **19.** Tote drinks in a white or yellow plastic caddy; $13. Syroco.

FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION
ALL PRICES APPROXIMATE

15



16



17



18



19



25 YEARS / 45 FEET

THE SUPER SHADE TREE

10 YEARS / 20 FEET

By ELVIN McDONALD □ Economically and esthetically, we need trees. But what we have recognized only recently is that trees are mighty absorbers of noise and air pollution. They can be, that is, if they are able to withstand the bad atmosphere while it gets better. We expect a good shade tree to be hardy in the climate where it is planted, strong-branched, deep-rooted and beautiful in leaf. Then add to these four attributes an ability to thrive in air pollution and you have the super shade tree. On this and the following two pages, we suggest six such trees. Study these six, then refer to the tree questions and answers on page 32. Planting the right tree is worth a lot of digging for facts before you get out your spade. Remember, you are planting for at least a hundred years of green survival.

DRAWINGS, ANKE VAN DIJN

GINKGO OR MAIDENHAIR is an ancient deciduous tree from China. The species *G. biloba* is picturesque and wide-spreading, reaching up to 60 feet or more. It grows moderately fast and has a useful life of at least 100 years. The fan-shaped leaves turn a glorious yellow in autumn, especially in the selected male strain called Autumn Gold. In a narrow space, plant either the Lakeview or Sentry, also selected male strains. Ginkgo grows well in a variety of soils, but not in sand. It is also highly resistant to all insects, diseases and city conditions. The Shade Tree Conference rates it 100% in the East, New England, the South, the Central states, the Midwest and northern California; 80% in Oregon and Washington; 60% in southern California. Ginkgo is hardy to 20° below zero (USDA Zone 5).



GREEN ASH is *Fraxinus pennsylvanica* variety *lanceolata* (referring to the narrow leaflets). The selection known as Marshall's Seedless is highly desirable, a fast-growing tree that forms a compact oval silhouette. The strong branches tolerate severe wind and cold exposure on northern lakefronts and in Great Plains shelterbelt plantings. It survives winter temperatures to −50 (USDA Zone 2). By the recommendations of several recent studies, the green ash grows well almost anywhere, including Zones 2 through 8, plus western Washington and Oregon, northern and southern California and desert areas of California and Arizona. It grows in relatively dry sites, even in alkaline soil. However, in Texas, Oklahoma and Kansas the green ash grows best in deep, moist soil. The leaves are golden in autumn. Green ash thrives in the city, but it is not small—be sure that you have the space before you plant this handsome tree.

BRADFORD ORNAMENTAL PEAR (*Pyrus calleryana* cultivar) is a moderate- to fast-growing pyramidal-shaped tree. It has showy white flowers in the spring, shiny green leaves through summer and these turn brilliant red in autumn. There are few or no fruits, and when they do develop, they are small and not objectionable. The Bradford has a USDA hardiness rating of Zone 5 (to −20°) and is generally recommended in Zones 5, 6, 7 and 8, plus the South, Oregon and Washington, northern and southern California and high and low desert areas of California and Arizona. This medium-sized tree not only lives in city conditions, it thrives in a range of soils and shows an amazing tolerance for both dampness and dryness. In areas where winter temperatures don't drop below zero, plant the Bradford during the first two weeks of November. Elsewhere, plant the Bradford in spring as soon as the soil is workable, but before there's new growth.

WILLOW OAK (*Quercus phellos*) is a moderate- to fast-growing tree with a round or conical head and graceful, slender branches. These are also tough enough to survive wind and ice storms. The leaves are two to five inches long, narrow and willow-like, hence the common name. It is generally rated USDA Zone 6 (to −10°) but is more recently being rated also for Zone 5 (to −20°). Willow oak is excellent for planting in windbreaks and screens and for the coast from New York to Florida and Texas. Autumn color is light yellow. It is a truly beautiful shade tree, even while young, and has proven itself a good city dweller, even on the island of Manhattan, where it is being used increasingly for street-side plantings. Willow oak grows in a variety of soils and can be expected to have a useful life of 75 to 100 years—if not more. One of the reasons it survives difficulties is a deep taproot system—and that's also why it is not the easiest tree to transplant.



SWEET GUM (*Liquidambar styraciflua*), though native to the southeastern states, grows readily from the Gulf to southern Connecticut, east of the Appalachians, but also fairly generally from USDA Zone 5 (to −20°) through 8, plus all of the South, Oregon and Washington and northern and southern California. Although it grows best in moist, well-drained soil, the sweet gum also thrives in poorly drained, swampy or boggy soils, and in dry regions it can be grown by watering during periods of drought. Depending on where it is planted, it varies from moderate- to fast-growing. It is a pyramidal tree, sometimes reaching to 120 feet, with furrowed bark and reddish-brown branchlets, frequently corky. The shiny, dark green leaves have a starlike appearance and in the autumn turn glowing scarlet to dark crimson. It's a valuable lawn shade tree because the roots will not hamper grass, but the prickly seed balls must be raked up once a year.

AMERICAN HOLLY (*Ilex opaca*) is one of the most important native broadleaf evergreens. Discovered in the eastern states, it has grown to more than 60 feet tall and endured in some areas for two centuries. Although the species tends to loose, open growth, if it is pruned, it will be an elegant pyramidal tree. American holly is generally planted from USDA Zone 6 (−10°) all the way south through Zone 10 and has recently been recommended also for Zone 5 (to −20°). American holly thrives in moist, well-drained soil but endures shade and root competition. The berries grow on trees that bear female flowers; for cross pollination, plan to include at least one male in your plantings. American holly is difficult to transplant from the wild because of its wide-spreading roots. Anyway, you will do better to plant one of the improved, nursery-grown cultivars—for example, the Bountiful, Croonenberg, East Palatka, Old Heavy Berry, Taber #3 or Cardinal.

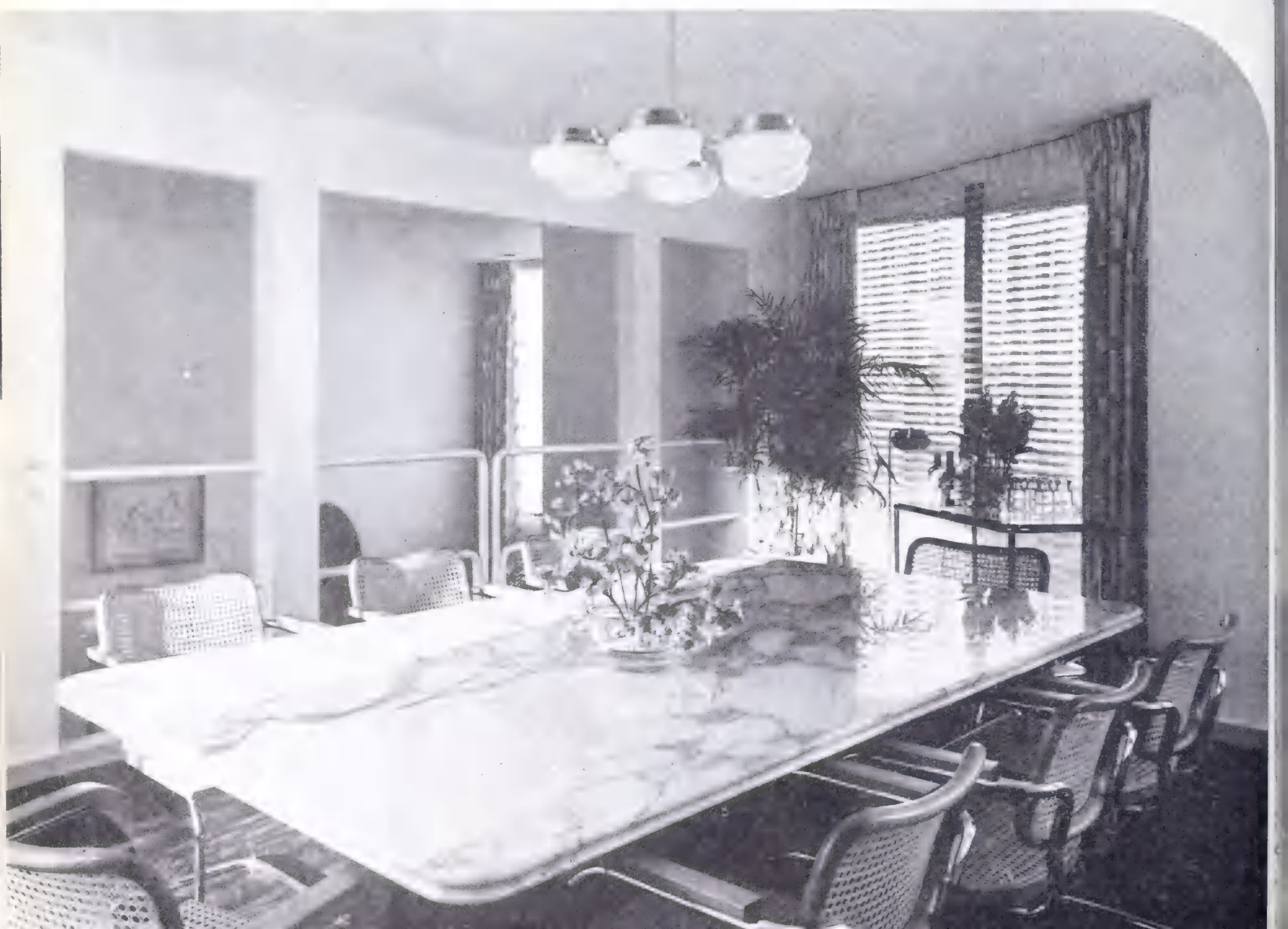


as the old houses of Society Hill come to life again, this modern complex becomes

By SUSAN LEWIN □ **As the rejuvenation of Society Hill lures more and more Philadelphians away from the suburbs and back to center city, the area is seeing a growth in new housing as well as a pattern of restoration. Such new luxury housing is Penn's Landing Square, a full city block of apartment structures and 18 private townhouses with individual garden spaces (*left*). Designed by Architect Louis Sauer, the complex is built of brick like many 18th- and 19th-century Society Hill houses. But there all resemblance ends. "I am against trying to sentimentally mimic the architecture of the past. We must reflect the evolution of life styles," says Sauer, who designed these houses so each could be tailored to fit the needs of its owner. This interior was created by Designer Malcolm Eisenberg, who then headed Design Three. Departing from the strictly contemporary lines of the house, he mixed traditional and modern furniture with African art, Oriental rugs and a new harpsichord. Sauer oriented the double-story living room (*right*) as well as the dining balcony (*below*) to the Delaware River. Eisenberg extended these views by replacing the original low balcony wall with a curving railing.**



A DYNAMIC NEW PARTNER







Designer Malcolm Eisenberg believes a house should have a variety of places for family use and for entertaining. In this three-story vertical structure, one can dine—depending on the weather and mood of the moment—either at the expansive marble table on its carpeted pedestal in the dining room or outdoors on the terrace (*see previous page*), in front of the sunny window in the kitchen (*top right*) or even around the big square table in the garden room (*above*). "In fact, I think it is fun to move from one room to another for cocktails, dinner and after-dinner drinks, so I've planned the house with this in mind," says the Philadelphia designer, now associated with J.L. Wolgin Associates helping to develop new condominiums on Rittenhouse Square. Because Eisenberg feels that changing visual impressions help make a house seem more interesting as one moves through it, he has given each space a different character. The garden room, for example, is a very dramatic and glamorous space with patterned foil wallpaper and the dazzle of a tall mirrored screen, the kitchen a fresh and lively gathering spot with butcher block counters and red-and-blue plaid carpeting. Both the master bedroom (*center right*) and the third-level guestroom (*lower right*) are monochromatic in coloring, although dissimilar in feeling. The master bedroom







with adroit individualizing of interiors, it loses all feeling of being a look-alike townhouse



is a quiet retreat with a beige-on-beige color scheme and furniture designed by Robert Wright. The guestroom is a lighthearted, comfortable space that uses one all-over print for wallpaper and upholstery and then for the lacquered, wallpaper-covered floor. The one common link shared by several spaces is the lush bottle green of the carpet that picks up the green velvet in the living room Directoire chairs and then carries it up the stairs.

FOR DETAILS, SEE PRODUCT INFORMATION

COUNTRY CHIC

all in the family... through three generations







Editor LESTER GRUNDY □ Ned Twining, who spent his summers as a young boy in his grandfather's farmhouse in Southampton, Long Island, returns as the third-generation owner. When he and his wife decided to bring their own family here for the summers, they found the seven-bedroom farmhouse in a forlorn and dispirited condition. No one had lived in the house for six long years.

The Twinings and Interior Designers Dick Ridge and Lafe Hill kept the farmhouse ambiance in a resort world of wicker, white and glass. The attic's yield was plentiful. To the basic country woods out of the past, they added red straw baskets, rag rugs, calicos, chintzes, English horse prints and tiny pots of garden-fresh flowers. Acid green walls left from the 1930s are now sparkling white. The floors, random pine boards cleaned and polished, are scattered with small country rugs, many from the attic, ◘ few from nearby antique shops. Outside the house is a gracious latticed porch with a view of the pool. Only one block from the Atlantic Ocean and from a town thick with boutique modernism, their charming house speaks not of today

alive now with youthful spirit

but of people with roots in the pleasant past.

In the enormous, low-ceilinged living room (*left and above*), large enough for three seating groups, the colors were actually picked from the hundreds of brilliantly colored field flowers in the print on the wing chair in front of the fireplace. Rugs are all handmade "country geometrics" found in the house. All the larger pieces are much as they were in Ned Twining's childhood, with a venerable hunting horn and other *objets* of similar age to give the room ◘ special cachet.

O. PHILIP ROEDEL



A festive, family air envelops their dining room (*left*). The table, covered in soft pastels and protected by glass, is set for a Sunday night crab dinner. Little white pots at every place are filled with marigolds and ageratum; in the center, an old red wicker marketing basket is filled with lush geraniums from the

or relaxed summer living

Twinings' garden. With these: everyday white bone china, Early American pressed glass and French cutlery with yellow enameled handles. Moldings and cupboards are painted a cornflower blue. The hutch displays pieces of ironstone found in the house. The pine beds in the master bedroom (*right*) were in Ned Twining's room when he was a boy. The rag rugs are from Ridge and Hill's antique shop, Bellport House Ltd., in Bellport, Long Island. Fragile, embroidered curtains frame the small windows in one of the guestrooms (*below*), where the simple maple bed and chairs from Ned Twining's past are lacquered white. Throughout, it is a house full of rainy-day coziness, where the past has now been captured without its ever being in the least stuffy or faded—or too sweetly sentimental.

FOR DETAILS, SEE PRODUCT INFORMATION











MAE T. SEWELL

Editor LESTER GRUNDY □ This is a house to study if you've ever had misgivings about the warmth and emotional richness of contemporary design. It is the home of Mr. and Mrs. Thayer Coggin in High Point, N.C., the combined effort of Architect Fred Babcock and Designer Milo Baughman to create a house that would fulfill the needs and living aspirations of a family of five. Cleanly designed and straight-forwardly tailored to its sloping site, the house has all the practical, intellectual solutions associated with modern planning philosophy. It hews to the essentials, disallows any extraneous ornament. Walls are white, hand-troweled plaster when they are not generously glassed, opening to the outdoors, and clerestories bring in light at ceiling level. All of this could be said for many a sterile contemporary design. Here, however, what has evolved is a comfortingly congenial sense of shelter, lofty space visually warmed by wood grains, good-earth colors and the owners' collection of handcrafts. The gable ceiling over the tiled entry foyer and the flow-together living and dining areas shown here is a spectacular, mellowing canopy of mitered red oak, meticulously crafted, almost sculptural in effect and particularly appropriate in this house because Thayer Coggin, head of the furniture manufactory that bears his name, is a connoisseur of woods and woodworking. Living areas are on the upper level of the house, looking out to gardens and an adjacent golf course. Bedrooms are reached by an encased stairway (*lower right of top picture*). Except for the Portuguese foyer chair and a Biedermeier chest (*top*), the furniture is Thayer Coggin. A high-back tweed sofa gently partitions the open space, which is totally softened by carpet. Eye-interesters: an antique Chinese screen in dining area (*above, right*); a wool sculpture, a lampshade embedment of pebbles and a wood sculpture by Frank Nakos (*right*).


AN INTERPLAY OF
WARMTH AND
WELL-CRAFTED
CRISPNESS







FOR DETAILS, SEE PRODUCT INFORMATION

Bedrooms of the Coggin house are on the lower level, reached by a stairway from the living area. Wood banding on the stairwell *(immediately above)* is, like all the paneling in this wood-lover's house, detailed and finished to perfection, adding pleasant tactile as well as visual enjoyment to everyday living. The master suite *(top)* is both a bedroom and a sitting room, with desk-working space provided for Mrs. Coggin. All-over carpeting, a fake fur bedspread and a chest covered in a velourlike pile fabric give the room a cozy snugness. For color: a Japanese *tonsu* on the stair landing, a whirl sculpture on the wall. Rooms on this level face the street but are given privacy protection by brick parapets. These, like little garden walls, create the equivalent of balconies, so that each bedroom has its own outdoor breathing space. Facing out, one corner of the master suite takes on the aspect of a garden room, a high-back settee suggesting a partition. One bedroom wall is flush-doored closet space. Dressing room and bath are adjoining. The bedroom of Christopher Coggin, their 19-year-old son, is gray-and-white by his own choice and fitted out as a study. The family room/den *(right)* is boldly patterned with a magnificent wall of English oak, its matched wood grains variegated ornaments in themselves, reminiscent of the light-and-dark streakings of tigerwood. Seating is sinkable, comfortable, upholstered in supple, honey-tone leather, supplemented by pull-up cubes of polyurethane and, as befits this wood-conscious house, by the nostalgic bentwood of a Thonet rocker. The art and accessories throughout reflect the owners' concern with the hand-crafted. The human touch, whether in a crocheted afghan, a carved wood sculpture or a beach-pebble mosaic lampshade or in the hand-finished gloss of the wood paneling, leaves its gentling, intimizing mark everywhere—and the crisp, direct architecture seems to encourage it.

IN THE HOME OF A MODERN-MINDED WOOD-LOVER, CONTEMPORARY DESIGN LOSES ITS REPUTATION FOR COOLNESS AND TAKES ON A QUALITY OF GEMÜTLICHKEIT











FOR DETAILS, SEE PRODUCT INFORMATION

To blend into a neighborhood where most houses are of traditional colonial design, the contemporary home of the Thayer Coggin family is built of traditional local brick. It ascends from ground level (above *left*) to a plateau that fortuitously adjoins the vast fairway of a golf course so that the living areas on the back of the house look toward an unobstructed green view. Landscape Architect Kent Topham has further provided a strip of terraced garden for *al fresco* lounging (above *right*). Milo Baughman, who designed the interiors, has for many years designed Thayer Coggin furniture. He attributes the warm personality of the rooms to the fact that he is so well acquainted with the family's tastes and way of living. For her bedroom (*top left*), their teen-age daughter, Royale, opted for colors and patterns that have romantic overtones of the Oriental, yet are as contemporary in feeling as the glass wall to her balcony. The knobbed, spindled chair is indeed Indian, and there are Indian fabrics among the bright cushions. Five-year-old Clark sleeps, plays and can entertain an overnighting chum in his bedroom (*top right*). It is sparsely furnished, to keep down clutter, but grandly endowed, by his standards, with bunk beds, and brightened by primary colors right out of the paintbox. In the amiable breakfast room (*right*) off the kitchen, a cube wall system supplies display niches for an assortment of objects that are personally appealing to the family—some mere amusements and some, like the Mayan figure and American Indian baskets, of more artistic consequence, but all adding up to an enjoyable backdrop for the morning meal or lunch. The pedestal table, set with pottery, is left virtually bare to expose the pleasant grain of its maple butcher-block top. On the floor, a vivid geometric carpet is a change of pace from the barley-tone wool broadloom that covers the rest of the living areas. Glass walls bring in the outdoors like an everchanging mural.

THE MESSAGE:
GOOD CONTEMPORARY DESIGN INVITES
THE WARMING INFLUENCES OF HIGHLY
PERSONAL CHOICES



By HELEN McCULLY

SUPERB SUMMER MENUS FROM 8 GASTRONOMIC STARS

JAMES BEARD'S MENU FOR
A SUMMER LUNCHEON

Onions Monégasque*
Bowl of Fresh Raw Peas
Tomato Salad with
Fresh Basil*
Summer Pâté*
SANCERRE OR
PINOT CHARDONNAY
French Bread
Summer Pudding*
Coffee

The *doyen* of American cooks, JAMES BEARD has had tw great loves: food and the theater. In the long run, food ha taken first place, but when Beard isn't cooking up somethin splendid to eat, you can almost bank on his being in front o the footlights. A "born" cook (that *rara avis*) with flawles tastebuds and an incredible memory, he has written a baker' dozen of marvelous books, including *Hors d'Oeuvres an Canapes*, his first, which he wrote in six weeks, published i 1940, still in print, and his most recent, *James Beard's Amer can Cookery*, possibly the best book on the subject eve published, and *Beard on Bread*. In the bookstores in Octobe *Beard on Food*, another book from Knopf, compiled from hi splendid syndicated column, covers just about everything

For the past seven years, spring and fall, PHILIP BROWN has been teaching the culinary arts at the University of California (L.A.). Witty, knowledgeable, traveled, a superb host and great cook, he is singularly well qualified to take his students through the maze we call gastronomy. In addition to teaching, he writes *The Epicurean*, a bi-monthly food journal published by Jurgenson's, California's famous specialty food stores. Currently he is writing an "opinionated book," as he calls it, on California wines to be published this fall. His other books include the best-selling *Boys Cook Book*, and with Helen Evans Brown: *West Coast Cook Book; Shrimp and Other Shellfish; The Cocktail Hour*.

**PHILIP BROWN'S MENU FOR
A COOL SUMMER LUNCHEON**

Turkey Tonnato*
**ALSATIAN GEWÜRTZTRAMINER
OR CALIFORNIA BLANC FUME'**
Orange and Radish Salad*
Ginger Apples*
Coffee

Unquestionably the best cooking team working the gastronomic stage in the U.S. today, CRAIG CLAIBORNE and PIERRE FRANEY contribute a regular feature every Sunday to *The New York Times Magazine* (on Thursday, and sometimes on Tuesday, too, Claiborne turns up in *The Times* alone). A reflection of their rich backgrounds, these features might happily be dubbed "Eating around the World with Claiborne and Franey." Whether cooking in French, Italian, Chinese or Bahia, they are extraordinarily imaginative and always authoritative. Claiborne's most recent book, *The Chinese Cook Book*, with Virginia Lee, was preceded by, among others, *The New York Times Cook Book* and *The New York Times International Cook Book*. He is currently working on a book with Franey.

CLAIBORNE-FRANEY'S MENU
FOR A SUNNY SUNDAY
IN EASTHAMPTON

Chicken Livers en Brochette*
Mushroom Rice with Turmeric*
RED BORDEAUX (SUCH AS ST. EMILION)
OR CALIFORNIA CABERNET
Big Green Salad, Vinaigrette
Granité au Citron*
Coffee

OL CUTLER has always worn two hats food and in art. She has been an art e and art writer and has reported ural affairs on radio. Her cooking kground includes 12 years in Paris, re she studied at the Cordon Bleu and ole des Trois Gourmands. More re-ly, she wrote a weekly food column *The Washington Post*. In her splendid *Haute Cuisine for Your Heart's De-* (Clarkson N. Potter), she trans-l *haute cuisine* into recipes low in esterol. Presently, she is public af-s officer for the National Portrait Gal-in Washington and she has just com-ed a new book (also from Potter), without a title, from which her de-us menu and recipes were excerpted.

CAROL CUTLER'S AL FRESCO SUMMER DINNER MENU

Marinated Fish Piraeus*
Country Cheese Pie*
ROSÉ DE PROVENCE
Provençal String Beans*
Baked Strawberries*
Coffee

JULIE DANNENBAUM'S MENU FOR A FORMAL SUMMER LUNCHEON

Mushroom Broth
with Mushroom Rounds*
Cold Spinach Mousse*
Green Mayonnaise*
PINOT CHARDONNAY MÂCON
Fresh Peaches with Champagne*
Coffee

Nine years ago, JULIE DANNENBAUM opened the doors of her cooking-school in Philadelphia. Today, now housed in a handsome building on Rittenhouse Square, Mrs. Dannenbaum's *Creative Cooking Inc.* is the largest nonprofessional cooking school in the U.S. Students, men and women, come from all over the country to study with this talented teacher. Mrs. Dannenbaum's classes emphasize techniques, and the menus she demonstrates are "truly" international. Although she has been writing a monthly column, "Dining In," for *Philadelphia Magazine* for many years, her first cookbook, *Julie Dannenbaum's Creative Cooking School* was published only in 1971. Her newest book, *Menus for All Occasions*, a sound reflection of her approach to food, has just recently been published by the E.P. Dutton Co.

ied under Avignon, the famed chef of the lon Ritz, and at one time the patron of a Lon-restaurant, The New Hanover, MAURICE)RE-BETTY established himself in New York ears ago. One of the most sophisticated and tiful cooks we know, he has written two cook-s: "Cooking for All Occasions" and recently Maurice Moore-Betty Cooking School Book of Cooking." A new cookbook, he tells us, is now s typewriter. His cooking classes, in which all ents participate, start in October and are lim-to eight students. In partnership with Robert iera, a perfectionist, he recently established tering service that typifies in every way the and imagination that color all his endeavors.

MAURICE MOORE-BETTY'S MENU FOR AN ELEGANT SUMMER DINNER

Vindaloo Soup*
Filet de Porc Sauvage*
Courgettes Rapées*
CHÂTEAU PUYFROMAGE (BORDEAUX)
Orange Moss*
Coffee

ANN SERANNE'S MENU FOR A SPLENDID SUMMER DINNER

Artichokes Vinaigrette
Fillets of Sole
with Sauce Joinville*
Rice Pilaf*
Bowl of Cherry Tomatoes
POUILLY-FUMÉ
Cherries Jubilée
Coffee

It is interesting to discover in *André Simon's French Cook Book* that Canadian-born ANN SERANNE did some of the testing when this book was first translated into English. But this is not surprising, for she is a talented, imaginative cook. Unlike most of the "establishment," Miss Seranne studied household science and later food chemistry at Columbia University. She has written many cookbooks, the best known possibly being *The Blender Cookbook* (with Eileen Gaden), a best-seller. Last year, Morrow published her *Good Food and How to Cook It* and recently *Good Food Without Meat*. Those in love with the blender can look forward to her *Ann Seranne's Good Food with a Blender*, which will be coming out this October.

JAMES BEARD'S RECIPES

Onions Monégasque

36 small white onions, peeled
½ cup olive oil
2 tablespoons sugar
½ cup sherry or Madeira
½ cup wine vinegar
3 cloves garlic, crushed and peeled
1 teaspoon thyme
2 tablespoons chopped parsley
1 teaspoon basil
¾ cup seedless raisins

Combine all the ingredients *except the raisins* in a large, heavy skillet and cook over very low heat until the onions are tender but still crisp. Then stir in the raisins and allow the mixture to cook down for another 15 minutes. Chill. Serves six to eight generously.

Tomato Salad with Fresh Basil

This calls for garden-ripe but still firm tomatoes. To peel, drop the tomatoes in boiling water for a few seconds. Peel and slice very thin. Arrange on a serving platter, coat with vinaigrette sauce (see Green Beans Vinaigrette) and cover with fresh, finely chopped basil, if available, or dehydrated basil, chopped parsley and, if you like, some finely chopped green onions (scallions).

Summer Pâté

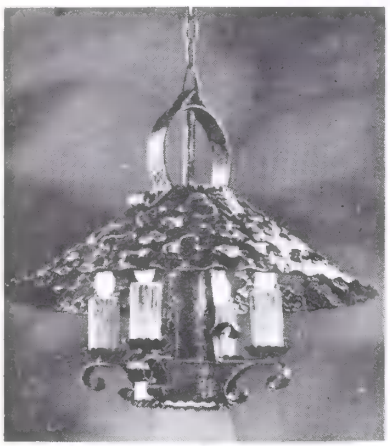
"A glorified meat loaf," Beard calls this, "which should be served with mustards such as Dijon, Düsseldorf or Pommery."

4 tablespoons (½ stick) butter
½ pound chicken livers
1 large egg
3 cloves garlic, crushed and peeled
1 small yellow onion, peeled and chopped
1 pound ground veal or turkey
1 pound ground pork
1 tablespoon salt
½ teaspoon freshly ground black pepper
⅓ cup Cognac
1 teaspoon thyme
Pinch of nutmeg
Pinch of ground cloves
1 pound boiled tongue, cut into long strips
½ pound pork fat, cut into thin strips
Bacon slices

Heat the butter in a heavy skillet. Add the livers and sauté lightly. Chop the livers coarsely and purée in the electric blender or food processor with the butter from the pan, the egg, the

(Continued on page 90)

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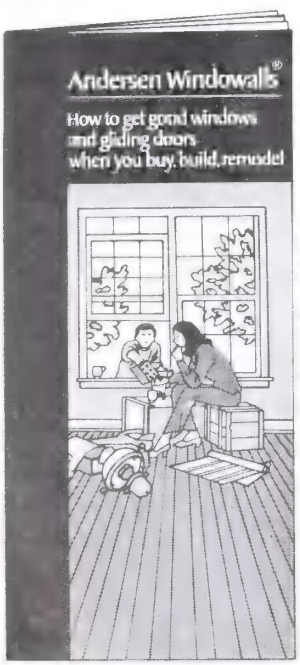
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FOOD

Continued from page 88

garlic, onion and Cognac. Combine with the veal (or turkey), the pork and all the seasonings, mixing thoroughly.

To compose the *pâté*, place 3 or 4 slices of bacon on the bottom of a shallow oblong baking pan. Place ⅓ of the meat mixture on top of the bacon, shaping it into an oval. On top of that, place strips of the tongue and fat pork. Add ⅓ more of the meat mixture, more tongue and pork and finally a layer of meat mixture. Finish the loaf with slices of bacon.

Bake in a preheated 325° oven for 1¾ to 2¼ hours. Let cool. Serve in medium slices.

Summer Pudding

1 pound, or slightly more, ripe raspberries (about three boxes)
1 to 1½ cups red currants, if available*
½ cup sugar (about)
Thinly sliced firm white bread, crusts cut off

Mix the fruits. Add sugar to taste. Half a cup would be the maximum but taste first.

Place the fruit with the sugar in a heavy saucepan over low heat (do not add water) just long enough to allow it to heat through, to blend with the sugar and to throw off juices. Cool.

Line a round-bottom one-quart mixing bowl (Beard uses stainless steel or glass) completely with the bread, slices overlapping so there is no chance of leakage. Set aside about a cup of the fruit juices and pour the remainder of the fruit mixture into the bread-lined bowl. Take care not to disturb the bread. Cover with more slices of bread. Take a plate that will fit inside the bowl and place it on top. Weight it down with something that weighs two to three pounds (a large can of food, for example). Refrigerate for at least 24 hours.

To serve, unmold on a serving plate. If all the bread is not a luscious rich red, use the reserved juice to color it. Garnish with fresh raspberries if you have any. Serve with or without whipped cream to six or more.
*Or blackberries, boysenberries or loganberries.

PHILIP BROWN

Turkey Tonnato

1 four- to five-pound turkey breast, bone in, thawed, if frozen
1 tube (two-ounce size) anchovy paste
10 or so sprigs of parsley, minced (about 1 tablespoon)
Olive oil
1 3¾-ounce can tuna in oil
1½ cups mayonnaise
1 tablespoon capers, drained
Heavy cream
1 can (two-ounce size) flat anchovy fillets
Pimento
Minced parsley garnish

Roast the turkey (covered) on a rack, poach until a Bi-Therm Dial meat thermometer will register 175°. Do not overcook. Cool. When cold, pull off the skin and slice in thin, even slices.

Mix the anchovy paste with the parsley, then thin with olive oil. Spread a small amount of the mixture on one side of each slice of turkey. Arrange the pieces, overlapping somewhat, down the length of a serving platter. Place the tuna in a mortar or mash with a fork (the Cuisinarts food processor is a blessing here) until fine and smooth. Mix thoroughly with the mayonnaise, then mix in the capers and enough heavy cream to make a sauce thick enough to coat the sliced turkey with a light mask. Garnish with the drained anchovy fillets, strips of pimento and a sprinkling of minced parsley. Serve cold, with extra sauce on the side, to six or perhaps eight.

Orange and Radish Salad

Juice of one lemon, strained (about)
2 tablespoons sugar
¼ teaspoon salt
4 large navel oranges
2 bunches red radishes (six ounces each)

Combine lemon juice, sugar and salt in a bowl and stir until both sugar and salt have dissolved. Set aside. Peel the oranges carefully so that none of the white skin remains, then section. Wash radishes, cut off roots and stems and shred coarsely. Add the oranges and radishes to the lemon juice mixture and mix very carefully. Chill and serve on lettuce leaves.

Ginger Apples

1 cup sugar
1 cup water
6 to 8 slices fresh ginger root
3 very firm cooking apples or 4 fresh pears
Preserved ginger in syrup
Sour cream
Chopped toasted almonds

Combine sugar, water and ginger root in a shallow heavy pan. Bring to a boil. Reduce heat and simmer for five minutes.

Peel the apples, core, cut in half and then quarter. As you finish each apple, immediately drop into the syrup. Once all the apples are finished, poach over low heat until tender, turning until they are slightly translu-

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cent-looking. Lift from the syrup with a slotted spoon and arrange in a serving dish or on individual dessert plates. Set the syrup aside.

Chop some of the preserved ginger and sprinkle over the apples and add some of the preserved ginger syrup. Top with sour cream and garnish with the almonds. Serves six.

CRAIG CLAIBORNE
AND PIERRE FRANEY

Chicken Livers en Brochette

¾ pound chicken livers
¼ cup soy sauce
4 teaspoons mirin* or sweet sherry wine
1 tablespoon sugar
1 clove garlic, peeled and minced
⅛ teaspoon monosodium glutamate (optional)
⅛ teaspoon hot red pepper flakes
10 or more strips of bacon

Trim the chicken livers of veins and any connecting tissues. Cut in half. Place in a plastic bag. Mix together all remaining ingredients except the bacon, pour into the bag with the livers. Squeeze out all air and tie securely. Place in a pan in case the bag leaks and marinate while you are preparing the fire. Turn once in a while so the livers get well soaked.

Cut the bacon in half crosswise. Wrap each chicken liver half in half a strip of bacon and slide onto metal skewers.

Prepare a charcoal fire in a grill. When the coals and grill are properly hot, brush the grill lightly with oil. Place the skewered chicken livers on the grill and cook, turning as necessary, 10 minutes—longer if you like them well done.

*Mirin is a sweet sake used in many Japanese recipes. It is widely available in metropolitan areas in wine and spirit shops.

Mushroom Rice with Turmeric

¾ pound fresh, firm button mushrooms
4 tablespoons (½ stick) butter
1 small yellow onion, peeled and chopped fine
1 clove garlic, peeled and minced
½ teaspoon ground turmeric
1 cup converted rice
1 bay leaf
1¼ cups chicken broth, your own or one 10½-ounce can condensed
Salt
Freshly ground pepper

Break the stems off the mushrooms. Cut caps in two.

Heat *2 tablespoons of the butter* in a heavy saucepan with a tight-fitting lid. Add the onion and garlic. Cook about two minutes, then add the mushrooms. Cook another five minutes, stirring constantly. Sprinkle with the turmeric and add the rice and bay leaf. Stir until the rice is well coated. Add the broth and salt and pepper to taste. Cover tightly and bring to a boil on top of the stove.

Place in a preheated 400° oven and bake *exactly 20 minutes by the clock*. Take the cover off and discard the bay leaf. With a two-pronged fork, stir in remaining butter. If not served immediately, keep covered in a warm place. Serves about six.

Granité au Citron
(Lemon Ice)

2 cups sugar
4 cups water
Grated rind of two lemons
2 cups lemon juice (about four to five lemons)

Combine the sugar and water in a saucepan and bring to a boil. Boil for five minutes. Add the rind and lemon juice. Chill thoroughly in the refrigerator.

Pour the mixture into the container of an electric or hand-cranked ice cream freezer and freeze according to the manufacturer's instructions. Makes two quarts or 12 to 14 servings.

CAROL CUTLER

Marinated Fish Piraeus

Oil for frying
1 cup flour (about)
3 pounds fresh halibut, haddock or cod, cut into slices about two inches thick
Salt
Freshly ground pepper

Sauce:
1 cup tomato sauce
½ cup vinegar
½ cup dry white wine
¼ cup olive or vegetable oil
1 teaspoon rosemary
Pinch saffron
3 cloves garlic, crushed and peeled

Make the sauce first: Combine all ingredients in a small saucepan, cover and bring to a boil, then reduce heat and simmer for 20 minutes.

While this is going on, pour frying oil into a heavy skillet to a depth of about half an inch. Bring to "almost hazy heat," Mrs. Cutler says (380° to 400° on a candy thermometer). Flour the pieces of fish, shaking off any excess, and fry quickly, browning first one side, then the other. Lift to a deep dish large enough to hold both the fish and the hot sauce. Sprinkle the fish with salt and pepper as you take it out. Once all the fish is fried, pour the boiling sauce over all. Cover; let cool at room temperature, then refrigerate at least 24 hours. (*Note*: The cooked marinated fish will keep at least a week refrigerated.)

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To serve, place a whole or part of a piece of fish on individual plates and cover liberally with sauce. Pass crusty French bread to mop up the sauce. Serves six as a main course, eight to 10 as a first course.

Country Cheese Pie

1 nine-inch partially baked pie shell
1 pound farmer cheese
6 tablespoons yoghurt
½ teaspoon ground coriander
¼ teaspoon freshly grated nutmeg
1 tablespoon minced chives or scallions (white part only)
1 teaspoon sugar
Salt
Freshly ground pepper
3 eggs, well beaten
¼ cup Parmesan cheese, freshly grated

Prick the bottom of the pie shell and bake for 10 minutes in a preheated 375° oven.

Taste the farmer cheese to determine how salty it is and this, in turn, will determine how much salt to use. Then mix with the yoghurt, coriander, nutmeg, chives, sugar, salt to taste and pepper. Beat with a wooden spatula until smooth. Add eggs and beat well again.

Pour batter into the pie shell and smooth the top with a spatula. Sprinkle with the Parmesan cheese. Bake in a preheated 375° oven 45 minutes or until top is browned and puffy. Serve immediately to six as a main course or eight as a first course.

Provençal String Beans

1½ pounds string beans
1 tablespoon salt
¼ cup (½ stick) butter or olive oil
¼ cup capers, drained
1½ tablespoons anchovy paste
1½ tablespoons lemon juice, strained

Snap the ends off the beans and drop into a large pot of rapidly boiling salted water. Boil, uncovered, 15 to 20 minutes or until tender to the bite. Drain.

While the beans cook, make the sauce in a pot large enough to contain the cooked beans. Melt the butter; add the capers, anchovy paste and lemon juice. Cover and simmer for five minutes. Add the beans; mix together thoroughly. Cover and simmer one minute longer. Serves six.

Baked Strawberries

4 tablespoons (½ stick) butter
2 boxes (one-pint size) strawberries
2 tablespoons orange juice
2 tablespoons Grand Marnier
1 to 1½ cups graham cracker crumbs
3 to 4 tablespoons brown sugar
Whipped cream perfumed with Grand Marnier

Generously butter a two-quart baking dish. Rinse and hull the berries, then place them close together in the baking dish. Sprinkle with orange juice and Grand Marnier. Next, sprinkle with the crumbs and brown sugar. Smooth the crumbs with the palms of your hands. Melt the remaining butter and dribble over the crumbs.

Bake in a preheated 350° oven for 20 minutes. Serve very warm, *but not hot*, with the whipped cream. Serves six.

JULIE DANNENBAUM

Mushroom Broth with Mushroom Rounds

10 cups strong chicken broth*
1½ cups finely chopped mushrooms (about ¾ pound)
1 teaspoon salt
½ teaspoon freshly grated black pepper
2 egg whites
4 whole mushrooms, cut into thin rounds

Combine broth and mushrooms in a large, heavy saucepan. Bring to a boil, reduce heat to simmer, cover and cook for 30 minutes. Strain and return broth to saucepan. Season with salt and pepper.

Beat egg whites until foamy, add to broth and beat with a whip while it comes to a boil. Strain through a sieve lined with a double thickness of cheesecloth wrung out in cold water. Pour very carefully so as not to disturb the coagulated egg whites. Allow the broth to drop through by itself—do not push or squeeze it. Taste for seasoning. The soup can be made to this point and reheated. Serve in heated soup cups garnished with mushroom rounds. Serves six.

*You may use condensed.

Cold Spinach Mousse

2 tablespoons peanut or vegetable oil
3 packages (10-ounce size) frozen chopped spinach
1 teaspoon salt
½ teaspoon freshly grated black pepper
½ teaspoon freshly grated nutmeg
1 small yellow onion, peeled
1 cup homemade mayonnaise
2 envelopes unflavored gelatine
Juice of ½ lemon, strained





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1 cup heavy cream
Green Mayonnaise

Brush a six-cup ring mold with oil; turn upside-down on paper towels to drain off any excess. Set the mold aside.

Cook spinach according to package directions. Drain well and squeeze out all excess moisture. Using a big chef's knife, chop very very fine. You should have 1½ to 2 cups. Place in a large bowl and season with salt, pepper and nutmeg. Grate the onion and add to the spinach along with the mayonnaise. Sprinkle the gelatine over the lemon juice to soften. Then set it in a pan of hot water and stir until dissolved.

Whip the cream until it holds a shape. Fold in gelatine mixture, then fold into spinach mixture and pour into the prepared mold. Chill two hours.

To serve, fill center with crabmeat or a mélange of freshly cooked vegetables dressed with Sauce Vinaigrette. Serve to six.

Green Mayonnaise

Drop 12 watercress leaves, 6 sprigs parsley and 13 spinach leaves into boiling water. Blanch for one minute. Drain and refresh in cold water. Drain well, squeeze dry and chop into a purée with a heavy chef's knife. Stir into 2 cups of homemade mayonnaise.

Fresh Peaches with Champagne

6 ripe peaches
Juice of ½ lemon, strained
½ cup sugar
1 split Champagne, chilled

Drop the peaches into boiling water for about 10 seconds. Then slip off the skins but leave peaches whole. Roll in lemon juice, sprinkle with sugar and chill thoroughly. To serve, place one whole peach in each of six saucer Champagne glasses and add Champagne.

MAURICE MOORE-BETTY

Vindaloo Soup

6 carrots (about 1¼ pounds)
5 ribs celery
6 cups broth (beef or chicken)
Rind of ½ lemon, chopped fine
2 tablespoons tomato purée (optional)
2 teaspoons imported curry powder
½ cup dry vermouth
Salt
Freshly ground pepper
Minced parsley

Peel the carrots. Chop 4 coarsely; leave 2 whole. Wash the celery. Chop 3 of the ribs coarsely; leave the other 2 whole.

Combine the chopped vegetables in a heavy two-quart saucepan with the broth. Bring to a boil, reduce heat to simmer and cook gently for 30 minutes. Strain. Place the cooked vegetables and lemon rind with some of the broth in the container of the blender. Blend at high speed until smooth.

Combine the puréed vegetables, the tomato purée and all remaining broth in the saucepan. Dice the remaining carrots and celery very fine. Add to the pan. Stir in the curry powder and vermouth. Bring to a boil. Reduce heat and simmer for five or six minutes. Add salt and pepper to taste. Serve with a garnish of minced parsely to six.

Filet de Porc Sauvage

3 whole pork loin tenderloins* or 2½ pounds pork shoulder blade Boston roast boneless**
1 tablespoon peanut or vegetable oil
Lemon wedges

Marinade:
2 cups red wine
1 small yellow onion, peeled and chopped
1 clove garlic, crushed and peeled
1 bay leaf
2 tablespoons salt
4 to 5 twists of the peppermill
¼ cup finely chopped carrot
¼ cup finely chopped celery
¼ teaspoon dried sage

Wipe the tenderloins or roast with a clean, damp cloth, then place in a glass or enamel dish (do not use aluminum) just large enough to accommodate the meat flat. Add the marinade and turn the meat over a couple of times to make sure it is well coated. Let stand three to four hours, turning every half hour.

To cook, lift the meat from the marinade and dry. Heat the tablespoon of oil in a heavy skillet and brown the meat well on all sides. Now place in an ovenproof casserole with a tight-fitting lid. Strain the marinade over the meat. Cook the tenderloins in a preheated 400° oven for 30 minutes, the boneless roast for 45 to 60 minutes or until a Bi-Therm Dial meat thermometer reaches 165°.

To serve, arrange the meat on a heated serving platter and garnish with lemon wedges. Serve the sauce in a heated sauceboat. Serves six.

*Also known as pork tender and pork tenderloin.

**Also known as boneless pork butt, pork Boston shoulder boneless, boneless pork butt or rolled butt or Boston roast.

Explaining Puyfromage, the name of the Bordeaux wine on Moore-Betty's menu.

At the battle of Castillon in 1453, the end of the Hundred-Year War, the English troo moved via smoke signals from tower on the edge of the h (*puy*), which indicated the l cation of the castle. Being En lish, they pronounced "fro edge" like "fromaidge," whi sounds to the ear like froma —meaning, of course, chees Hence, this wine's name of Ch teau Puyfromage.

Courgettes Rapées

2 pounds small courgettes*
Salt
3 tablespoons butter (about)
3 tablespoons peanut oil
2 tablespoons lemon juice
Freshly ground pepper
6 or 7 parsley sprigs, minced (3 tablespoons)

Wash the courgettes thoroug ly under cold running wate Using the coarsest side of th grater, grate into a colande Sprinkle with 2 teaspoons salt. Mix thoroughly and allo to stand for 10 minutes or mor Squeeze dry with your hand Taste. If it's salty, rinse in co water and squeeze dry again

Heat *3 tablespoons of th* butter and the oil in a wok (fa ing that, a large heavy skillet Add the courgettes, turn th heat to high and cook, stirrin with a wooden spatula for eig to 10 minutes. They should b cooked only to the crisp stag Stir in some extra butter an the lemon juice. Taste here f seasoning. Finally, stir in th parsley. Serve piping hot to six

*See page 28.

Orange Moss

¼ cup cold water
1 envelope unflavored gelatin
1 six-ounce can frozen orange juice concentrate, thawed
Fresh orange juice (three to four juice oranges), strained
Superfine sugar

Pour the water into a sma saucepan, sprinkle with the ge atine and allow it to soften thre to four minutes. Then stir ove low heat to dissolve.

Combine the concentrate an *enough of the fresh juice t make 2 full cups.* Taste to se if the mixture needs more su gar. Combine with the gelatin and chill thoroughly. Pour int the bowl of the electric mixe and beat with the wire whip a medium speed until it has in creased six-fold and will hol *firm* peaks. Actually, you shoul have between three and fou quarts. This takes 25 to 3 minutes. Taste again for suga

Spoon into a suitable servin dish. *If you are not going to us it immediately,* sprinkle the su face lightly with superfine suga to keep a skin from forming. Re frigerate until serving time. Th "moss" can, of course, be mad a day or so in advance.

ANN SERANNE

Fillets of Sole with Sauce Joinville

Butter, softened
whole fillets of gray sole
egg whites (reserve yolks for sauce)
several twists of the white pepper mill
teaspoons salt
dash of cayenne
cups heavy cream
Sauce Joinville*

Take a four-cup ring mold and butter it generously. Set aside.

Now take *2 of the fillets of sole* and cut in half lengthwise, along the "string" of connective tissue in the center. Then pull off and discard the "string." Chop the fish into small pieces. Combine with the egg whites, *half the cut-up fish*, salt, pepper, cayenne and *1 cup of the cream* in the container of the electric blender. Blend at high speed to a smooth purée. Spoon into a bowl. Purée the remaining fish pieces with the remaining cream. Then thoroughly mix together the two purées. Taste for seasoning. Refrigerate.

Next step: Cut the remaining fillets in half lengthwise and pull off the "string." Arrange the fillets in the prepared mold with the narrow end falling over the inside edge in the center and the broad end hanging over the outer edge. Fill the lined mold with the mousse mixture. Fold the ends of the sole over the filling, narrow ends first, broader ends on top. Cover with waxed paper or foil and refrigerate until ready to bake.

To bake, place the mold in a shallow baking pan and add enough hot (not boiling) water to reach to about half the depth of the mold. Place a piece of kitchen parchment or foil on top and bake in a preheated 350° oven for 25 to 30 minutes.

To serve, place a warm serving platter (preferably round) on top of the mold. Holding it firmly with both hands, invert. Lift off the mold. There will be some excess liquid; mop that up carefully with paper towels. Once that's done, spoon a little sauce over the crown of the ring and pour the rest into a warm sauceboat. Serves six.

Sauce Joinville

½ pound raw shrimp in shells
⅓ pound button mushrooms
½ cup dry white wine
4 tablespoons butter
1 tablespoon flour
Salt
Freshly ground white pepper
½ cup heavy cream
2 tablespoons sherry
2 egg yolks
Juice of ½ lemon, strained, or to taste
Minced parsley

Rinse the shrimp under cold running water, then place in a heavy skillet with all the water that clings to them; add the white wine. Place over a high heat, cover and cook until they turn pink—about three minutes. Drain the liquid into a measuring cup. Cool the shrimp immediately under cold water to stop the cooking. Shell and devein. Chop very fine; set aside.

If necessary, wipe the mushrooms with a clean, damp cloth. Break off the stems and reserve to use some other way. Quarter the mushrooms. Melt *2 tablespoons of the butter* in a skillet. Add the mushrooms and sauté until lightly browned. Lift from the skillet with a slotted spoon and combine with the shrimp. Combine any liquid in the pan with the shrimp liquid.

Add the remaining butter to the same skillet. When it is melted, stir in the flour until smooth and cook, stirring constantly, until the mixture froths —about three minutes. If the cup of liquid does not measure 1 cup, add enough fish broth [clam juice] or wine to make up the difference. Cook, whipping constantly, until the sauce thickens lightly. Season to taste with salt and pepper. Combine the cream, sherry, egg yolks and lemon juice together. Add to the sauce, beating constantly. Stir in the shrimp and mushrooms and bring up to a boil. Do not cook further. Stir in a little minced parsley before serving.

Rice Pilaf

½ cup (1 stick) butter
1 small yellow onion, peeled and minced
1 clove garlic, crushed, peeled and minced
2 cups rice
3 cups chicken broth (two cans 10½-ounce size)
Salt to taste

Melt the butter in a heavy two-quart saucepan. Add the onions and garlic and sauté for about two minutes or until soft and transparent. Stir in the rice and cook, stirring, until the rice grains are coated with the butter. Add the broth and salt. Bring up to a boil over high heat. Cover tightly and reduce heat as low as possible. Cook (without lifting the cover) 30 minutes. Then take off the lid and toss with a fork. Partially cover and allow the rice to steam over very low heat until serving time. If it forms a golden crust on the bottom, "You are lucky" Miss Seranne tells us, for "no pilaf in the Near East would be worth its garlic" without this crust. To serve, fluff again; turn into a hot dish. Scrape off crust and use to garnish rice. Serves six.

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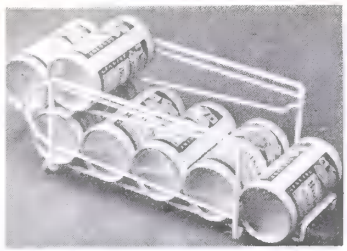
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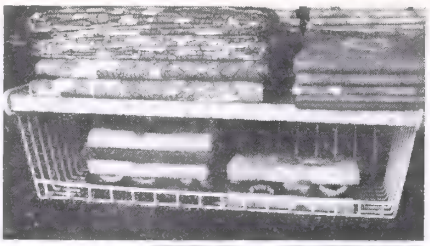
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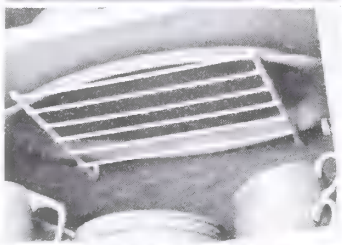
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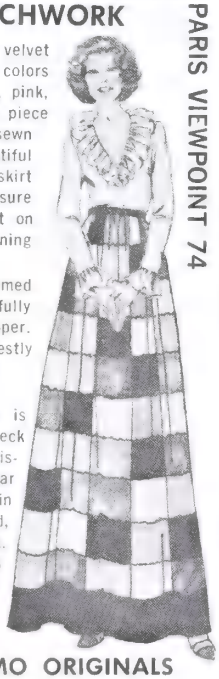
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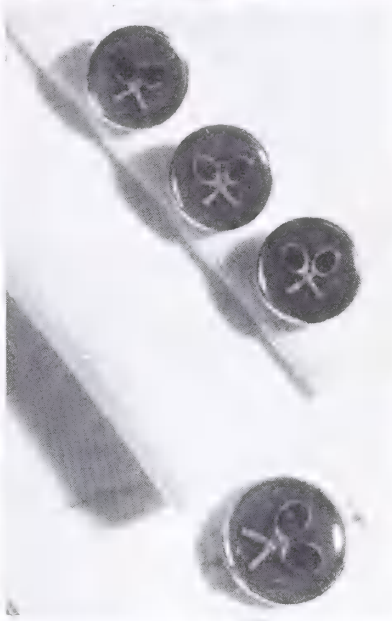
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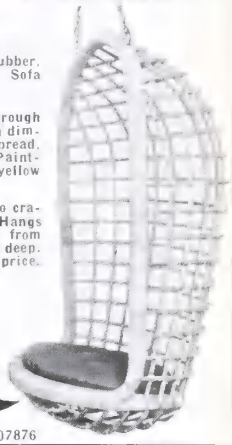
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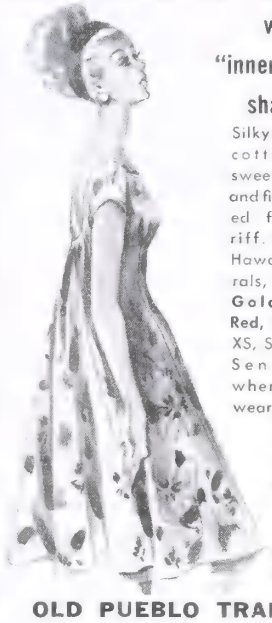
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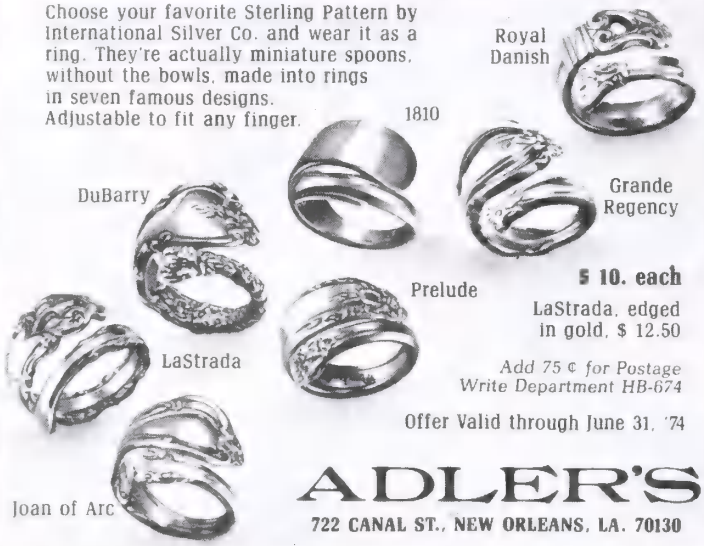
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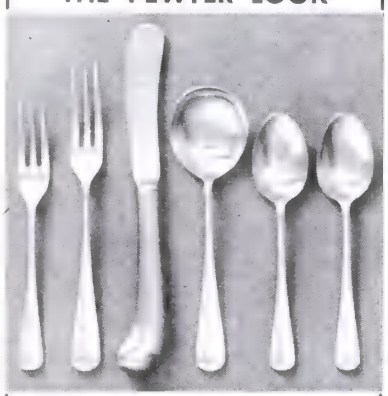
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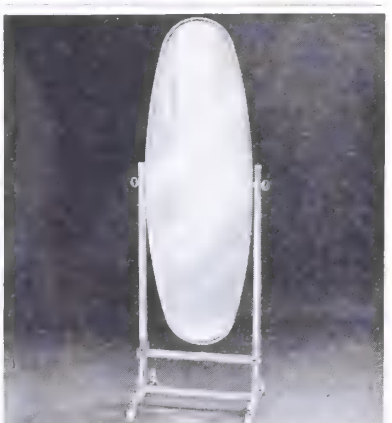
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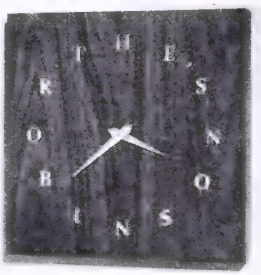
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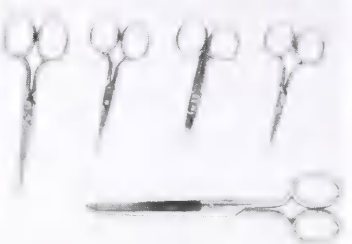
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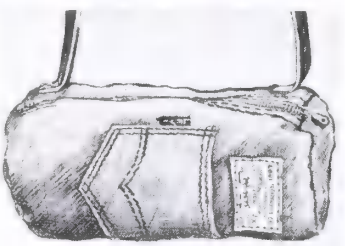
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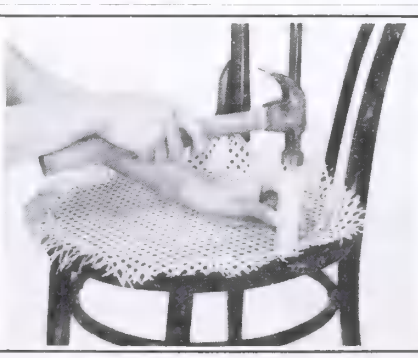
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Now—for the first time—an international Jet-Setter reveals the "inside" story:

How The Beautiful People Get Rid Of Both Cellulite And Ordinary Fat—Without Dieting!



The exquisite authoress: Luciana Avedon, the former Princess Pignatelli

Yes, the Beautiful People *cannot afford to be fat!*

Those stunning, sleekly-slim couples who grace the pages of the fashion magazines and society columns . . . who spend each new Season in New York and Cannes and Saint Moritz and Saint Tropez . . . who live surrounded by a horde of admirers and photographers *must* remain youthful and slim right up to 50 . . . 60 . . . 70!

And yet they eat lavishly, feasting on exotic cuisines as they travel the globe, but always retaining their fantastic figures.

And, if you were to ask them what they do to maintain their Beautiful People Bodies, the answer would always be the same: *"I don't do ANYTHING; I don't diet!"*

That's right! *The Beautiful People Don't Diet!* They enjoy the finest food in the world and yet the needle on the scale barely moves! How do they do it?

For the first time, Luciana Avedon (former Princess Pignatelli and now the wife of the European cosmetics executive, Burt S. Avedon) reveals the "BEAUTIFUL PEOPLE MIRACLE FORMULA" responsible for all those lusciously svelte figures on the society pages. How they NEVER go on fad diets, NEVER take dangerous amphetamines, diuretics or diet pills, and NEVER give up their favorite foods either! How they simply go right on eating the foods they like—*but in a special way that keeps them always fashionably slim, without their having to jump on and off the diet merry-go-round.* To give just a few examples:

One California socialite says: "I always keep my weight fluctuation within two pounds. It's bad for the face when you go up and down." Another stunning fashion leader says: "I weighed more at age 25 than I do now." (She's now 37!) Another says: "Sitting down to nothing but clear soup or health food depresses me; it makes me feel like an invalid."

And another Italian Beauty confesses: "Take away pasta and I would die!"

But yet *they know how to splurge like this without incurring disaster on the scales!* They get their food kicks—constantly—*but their figures never show it!*

They eat the finest food in the world (even the delicacies and "tempters" you'd be horrified to touch), *but they do it in a way that never lets them put on more weight than they can simply "peel off" in a few days any time they decide to!*

(In fact, these Beautiful People secrets of delicious figure-maintenance are so powerful that, when one young, overweight model was introduced to just one of them, *she lost 22 pounds in one month and stayed at that weight from then on!* And another young girl, when shown how, *lost 20 "impossible" pounds in two short months, even though not a single meal demanded special preparation!*)

So, From Now On, Forget About Debilitating Diets! The Beautiful People Don't Use Them—Why Should You?

Once again, let us emphasize that the Beautiful People think dieting is a "bore." They eat well—very well—and they are *not* fat! They wouldn't *think* of doing without their favorite foods and the needle on the scale barely changes!

Why then shouldn't you follow their plan and lose weight—pounds and pounds and pounds of it! *The process is the same, even if you start with a 50 pound handicap.* And you do it all by yourself (without "fat" doctors, or the group therapy approach of diet clubs). And, yet, (to repeat once again) *you do not "sacrifice" the foods you love for a single minute!*

Yes, you can still enjoy parties, restaurants, business lunches or dinners, and "super-relaxed" vacations. You can eat all the foods you usually do, and *still find the pounds and inches gradually, but permanently, melting off!*

Listen, As The Beautiful People Tell You How To:

Condition yourself by developing your own built-in "Fat Radar" so the minute your weight starts to shoot up, you shoot it down!

Take off fat while it's still "soft" . . . *before* the body has had a chance to make it part of the muscle structure. Before it marbleizes, as in a fat steak, and becomes *even harder* to lose!

Make the natural diuretic power of food even MORE effective, so that accumulated tissue water drains out of your body faster and you NEVER get that bloated look!

Lose tons of weight—all in the *right* places—and *NEVER get "scrawny" looking in the face.* Actually melt unwanted pounds right off your body, and *still* retain that "youthful" bloom in your face the Beautiful People way!

PLUS . . .

How to be thin as a model, and *still* have the energy and stamina of a truck driver!

The Beautiful People's special "Secret Elimination Diet" that *disintoxicates your system . . .* drains out internal poisons . . . at exactly the same time that you are painlessly losing weight!

The Beautiful People "Easy-Diet Plan", a permanent part of your life, so that *you continue to lose weight for as long as you wish, and yet NEVER feel deprived!*

How to *prevent* your body from automatically "adjusting" to your first massive weight loss, so that it actually prevents you from taking off even *more* pounds.

What to do if you are a "sandwich fiend" and *don't* want to cut them out of your diet.

Why the Beautiful People make sure that they *never* lose more than 18 pounds at a time.

How they painlessly "retrain their nervous system so that they don't go on eating binges during an "anxiety attack."

The most carefully guarded Beautiful People secret: how to lose weight super-fast, purify your body, *and heighten your senses to a new state of awareness at exactly the same time!*

The *hypnotherapy approach* to weight loss!

How the Beautiful People lose weight while they are traveling.

How the Beautiful People keep *their children* from developing unhealthy and fattening eating habits.

What the European Beautiful People *do at once* when their skin looks bad, they have trouble sleeping, or just feel dreadful.

Why the Beautiful People feel that American men are a "disaster" . . . And, what Beautiful People Males "over 30," do to retain *their* very special attractiveness.

The Beautiful People "cure" for sporadic overindulgence. In other words, how to eat your cake, and *have a knock-out figure too!*

Yes, The Beautiful People Have Been Looking Fabulous For Years THIS Way. Now You'll Learn How, WITHOUT RISKING A PENNY!

You are just as capable of keeping younger, prettier, slimmer and more attractive as any of the Beautiful People you'll read about in this book. *And once you know their "secrets", you'll be well on your way to joining the ranks of all the Beautiful People all over the world, who realize that being beautiful also means being slender.*

Return the No-Risk Coupon today!

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ABOUT THE AUTHOR

Roman-born Luciana Avedon, the former Princess Pignatelli, was educated in Switzerland. She has been a fashion designer and coordinator, and is currently a beauty consultant. Her first book, *The Beautiful People's Beauty Book,* was a best-selling title here and abroad.

SPECIAL ADDED BONUS

How The Beautiful People "Smooth Away" Ugly Cellulite, The EASY Way!

Yes, while these Beautiful People are incredibly slim and supple at *all* ages, they have also learned how to *FREE themselves of ugly and distorting CELLULITE!* (Cellulite, as you may know, is "orange peel fat"—the hard lumps of hideous fat that stick to the back of the thighs, knees, arms, buttocks and back.)

This is not ordinary fat, by any means. And it can't be gotten rid of by ordinary means. Instead, *its bumpy, hard lumps become trapped in immovable pockets just beneath the skin.* It's found on almost 90% of the women in the world! But *not* the Beautiful People! Why?

BECAUSE OF THESE TWO SIMPLE "CELLULITE CHASERS" THAT YOU CAN USE YOURSELF IN A FEW MINUTES A DAY!

No, you *don't* need fancy doctors, or expensive health spas to bid farewell to these unsightly globules. *You can achieve spectacular results simply by following these two simple steps* beginning on page 26:

First, attack the cellulite you're carrying around right now through this special self-massage treatment designed to break it up and *quickly "wash" this figure-distorting mess right out of your body!*

Second, follow the unique Anti-Cellulite-Food Program that will actually *help your natural circulatory system to rid your body of annoying substances BEFORE they can build up and become IMMOVABLE CHUNKS OF FAT!*

Both these Cellulite Fighters are yours, as just one section of this great *Beautiful People Over-All Body Beauty Plan* . . . to try at *our* risk!

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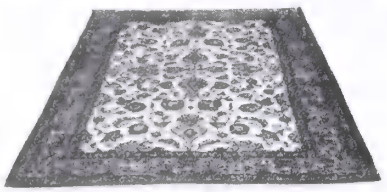
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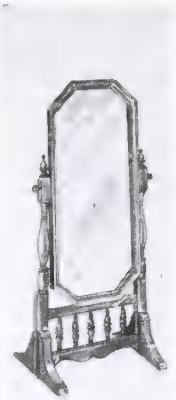
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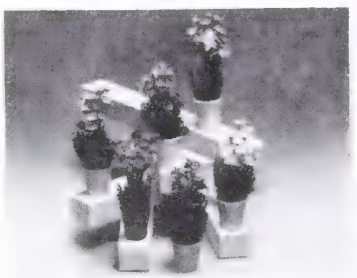
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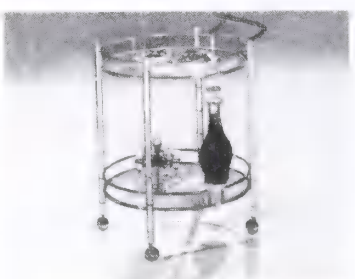


Hanky Panky Apron has sex p- peal. Nothir.g else like it. Sky lace bra and garter belt in hid printed black on washable ligh quality white cotton. Fun gift or your favorite vamp or prim Ant Matilda. Steals the show at a party. Terrific conversation piec $3.95 each or 3 for $10.50. Fd. Monirissimo Originals, Box 61- 25-HF, Los Angeles, CA 90069

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Thimbleful of Real Star Flowe Everlasting Brazilian posies, y greens, transform to tiny bo with a sprinkle of water; open full bloom as they dry. Dar party favors, doll house dec Tie to gift packages. 2¾" hi Set of six assorted color plas in vials with story. #9107, $5. Two sets, $10.85. Ppd. Dove Dept. 1106, Evanston, IL 6020



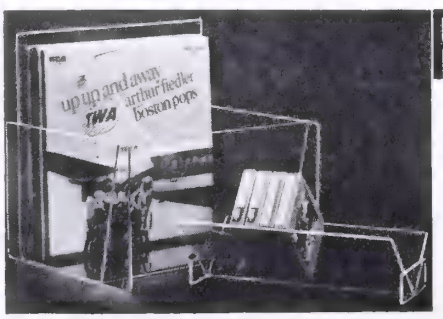
Bamboo Shoots To Stardom this lovely mobile tea wagon a rolls to wherever the hostess needs it the mostest. Stylis bamboo metal is brightly pla in Koch brass (SBTW-20B) Danish Nickel (SBTW-20N) fini 19-inch clear glass shelves. Spe- ify finish by number. $99.95 p St. Nicholas Boutiques, H Santa Claus, IN 47579



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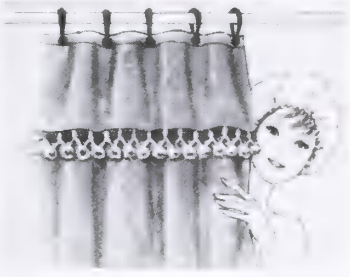
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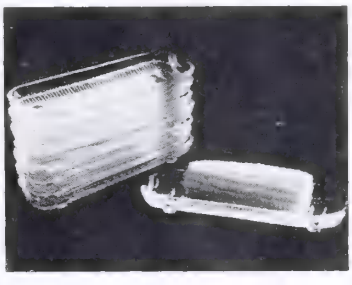
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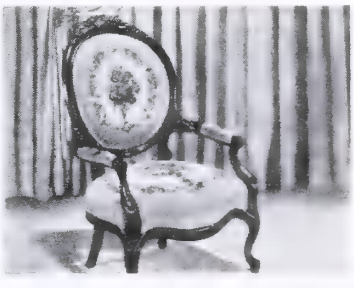
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s Victorian in all its charm, are more than likely to find it lartha M. House's. The Gentle-'s Chair is a dandy uphol-ed in floral black needlepoint ic. Solid mahogany frame in ce of finishes. 26"Wx22"Dx-., $239.95 freight collect. orian Catalog, $1. Martha M. se, HB6, 1022 S. Decatur, tgomery, AL 36104

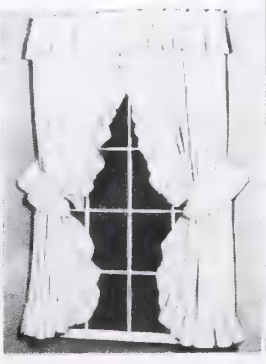


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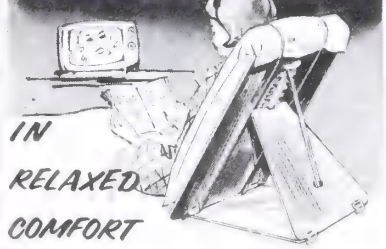
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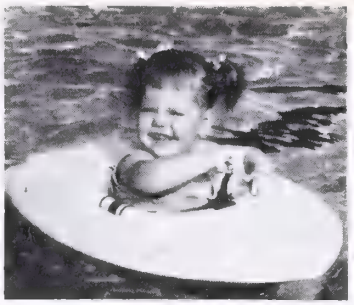
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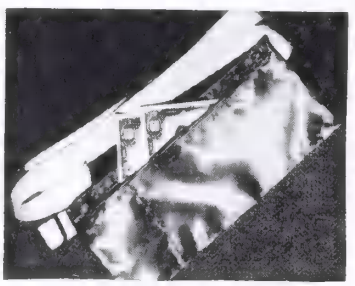
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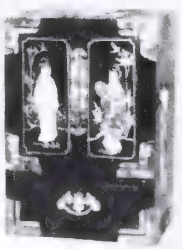
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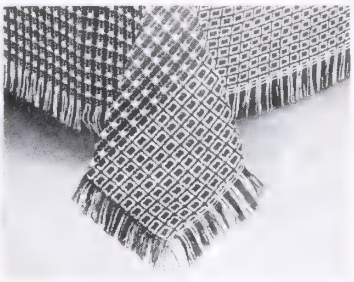
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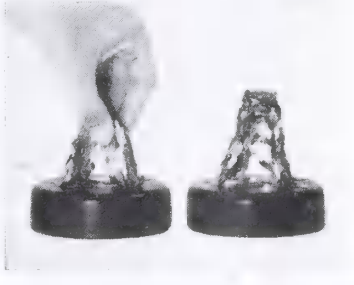
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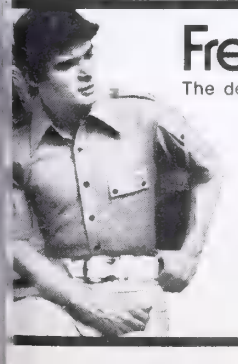


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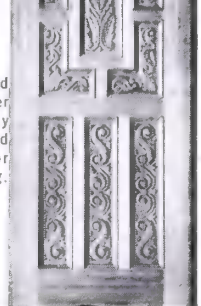
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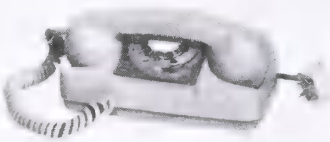
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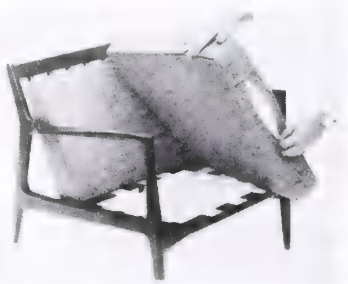
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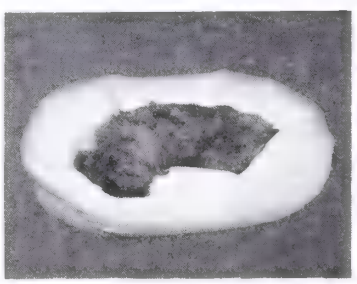
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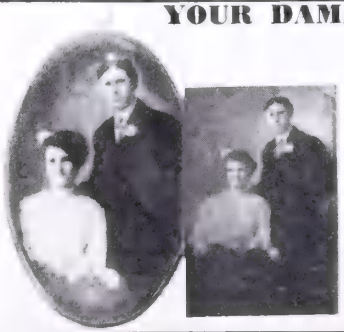
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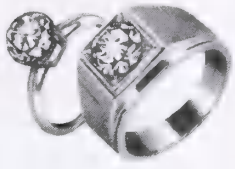
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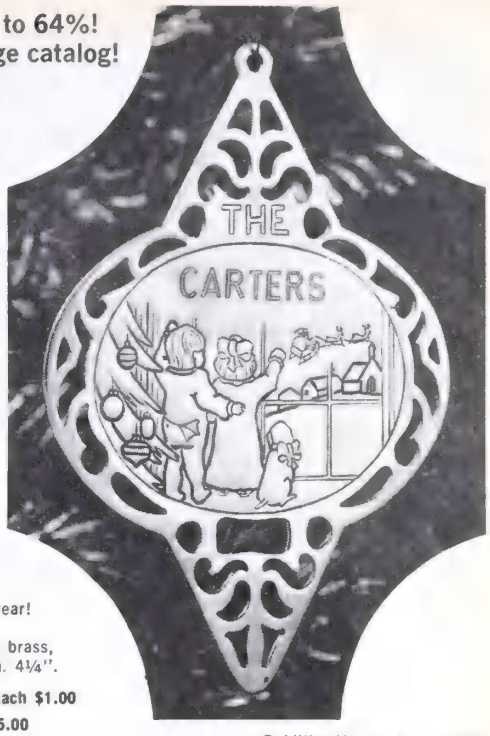


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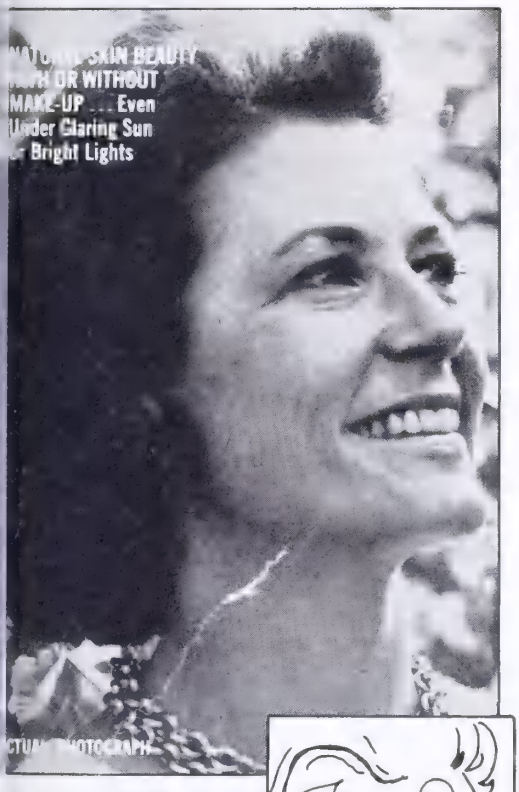
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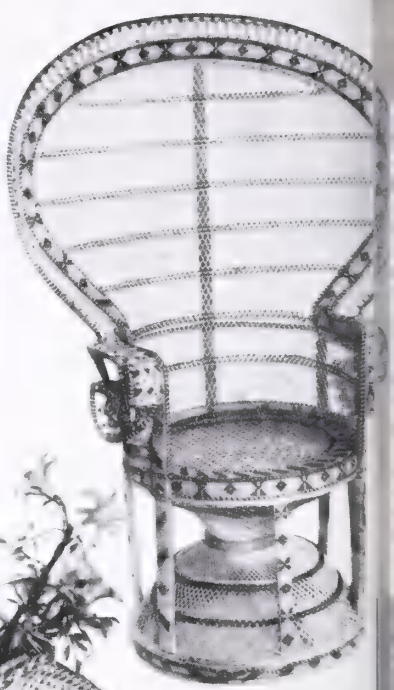
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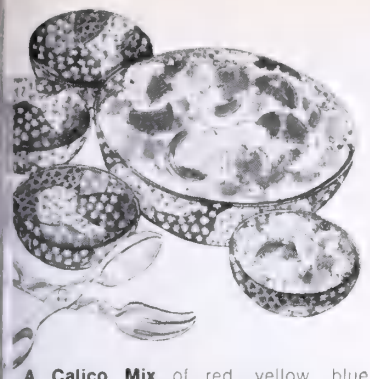






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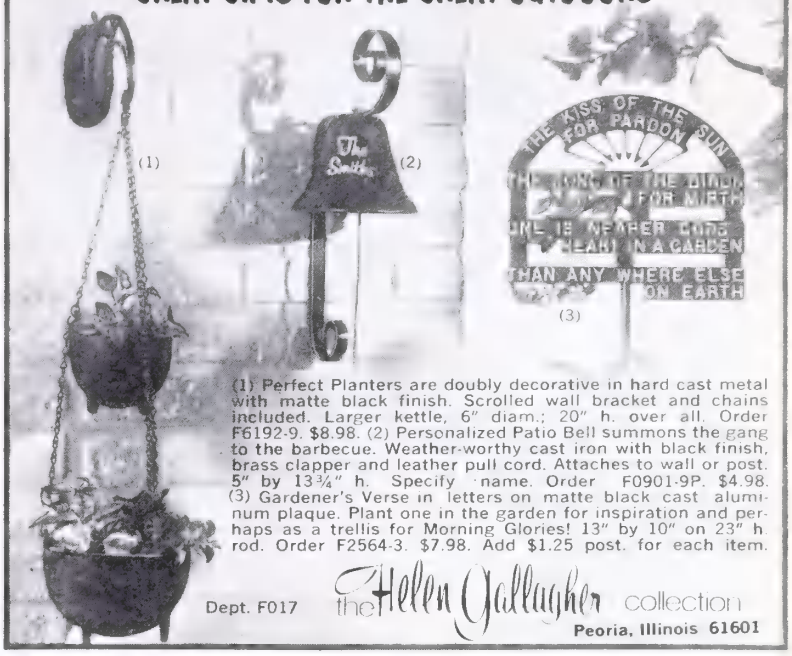
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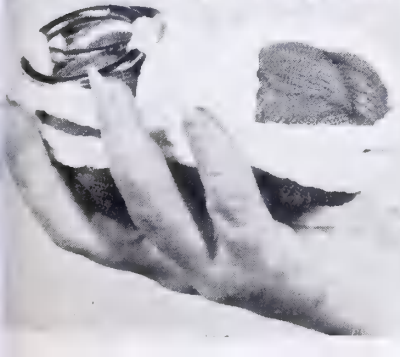
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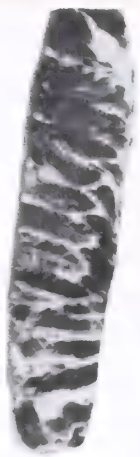
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The Barwa Recover: 18-oz. duck in green, turquoise or terra cotta. **$26.** plus $1.20 postage each. A set of **Barwa Springs: $12.** plus $1.50 postage each.

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THE Patio

550 Powell St.
Dept. HB64
San Francisco
94108

Hawaiian Cover-Up teams up with pants, skirts, beach togs. Two back pleats for added swing and width. Machine washable cotton in tropical print (ocean blue predominating). One size fits all. $18.70 post. Vicki Wayne, 610-J6H S. Country Club Rd., Tucson, AZ 85716.

The Halter A-Line in a beautiful blossoming of hot pink, white, plum, vibrant green for morning coffee breaks, poolside lunches, evening barbecues. Machine-washable cotton terry with easy back zipper. Halter buttons behind the neck. Sizes 10-18. $19.95 plus 50¢ post. The Top Shop, HB6, Lester Square, Americus, GA 31709.

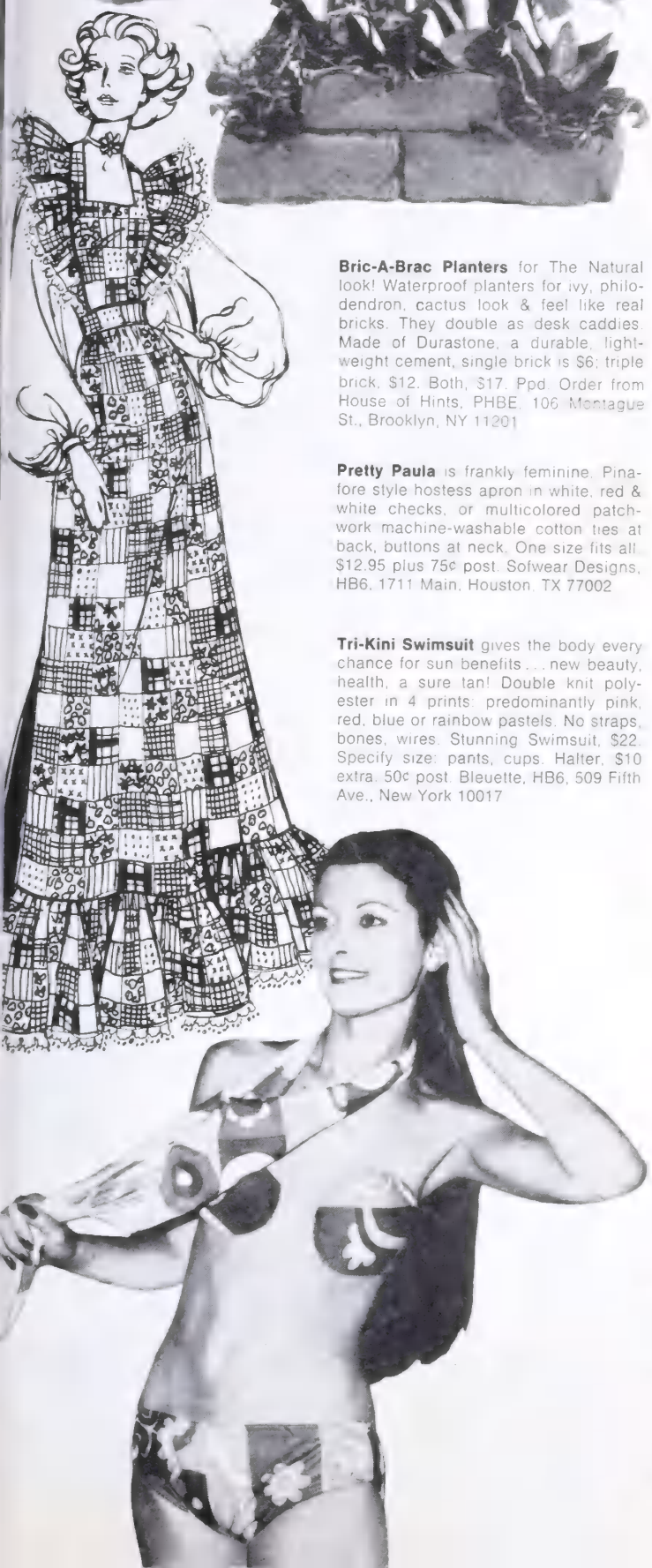
Super Sexy Sandals on the move with Teddy's fashions. Smooth white leather thong with 3 straps, brass ring trim. Cushiony-covered foam rubber soles, 1¾" heels. For sun-bronzed feet. Sizes 5-10. $6.95 ppd. Elizabeth McCaffrey, B6, Northport, NY 11768.



Bric-A-Brac Planters for The Natural look! Waterproof planters for ivy, philodendron, cactus look & feel like real bricks. They double as desk caddies. Made of Durastone, a durable, lightweight cement, single brick is $6; triple brick, $12. Both, $17. Ppd. Order from House of Hints, PHBE, 106 Montague St., Brooklyn, NY 11201

Pretty Paula is frankly feminine. Pinafore style hostess apron in white, red & white checks, or multicolored patchwork machine-washable cotton ties at back, buttons at neck. One size fits all. $12.95 plus 75¢ post. Sofwear Designs, HB6, 1711 Main, Houston, TX 77002

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Swimming Pool Signs

Snappy summertime signs to welcome guests, rule guide them, too, and humor up your poolside crew. The flavor's old, the lettering's bold, the colors bright and gay. Each tongue-in-cheek pool sign is silk screened by hand on solid pine. **Rules of The Pool.** 9x 15½"—red and black graphics on white. **No Skinny Dipping.** 10x 16—red, black and green graphics on yellow. **Welcome To Our Pool.** 10x16"—red, blue and black graphics on antique white. Each sign: **$8.95 Postpaid.**

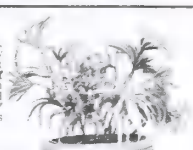
Yield House

DEPT. B46A
NORTH CONWAY, N.H. 03860

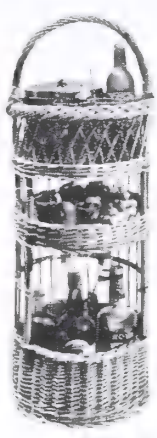
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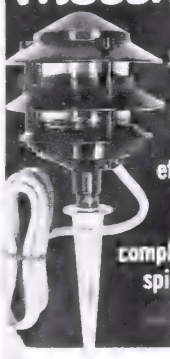


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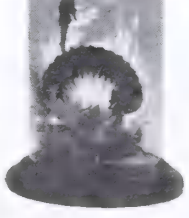
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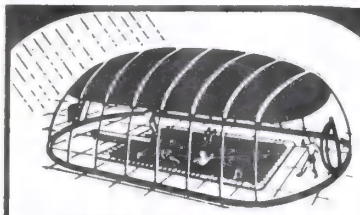
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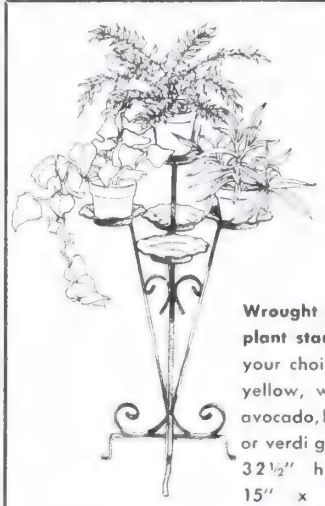
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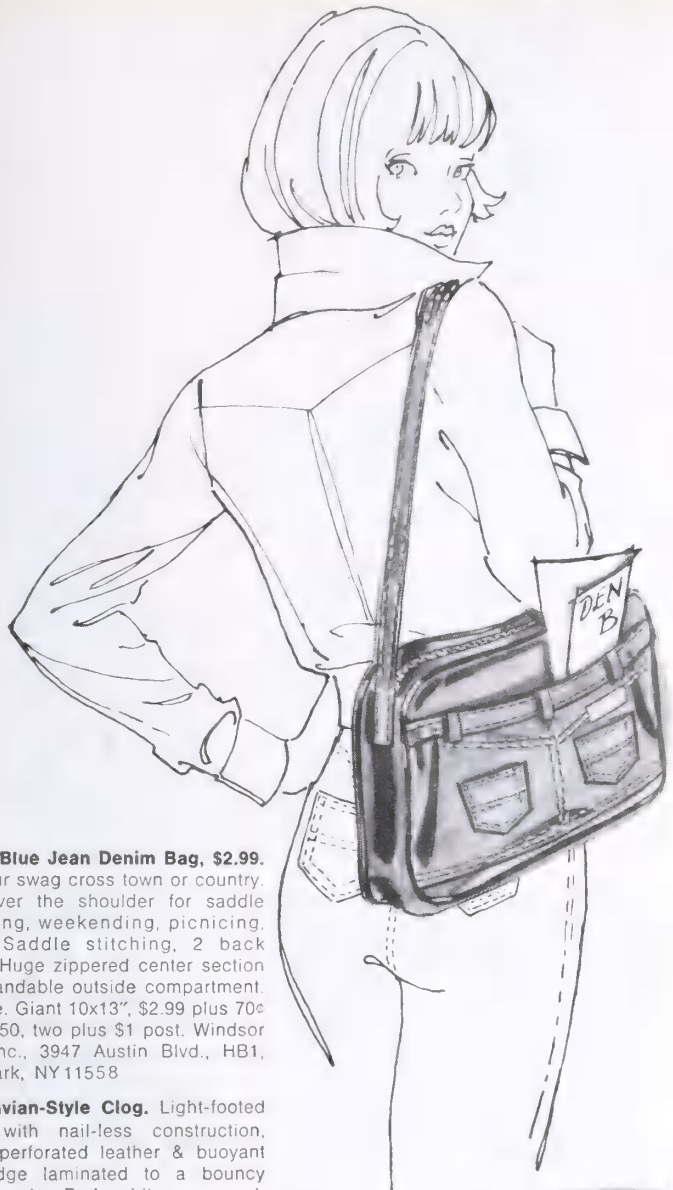


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Keds Summerettes are cool, comfortable with cottons, shorts, beach togs. Beige, black or navy fabric uppers, elasticized side gore, cushion insole. Crepe outer sole & 1½" wedge heel for sure fashion footing. Sizes 4-12, N,M,W. $11.95. $1 post. No COD's. Tip Top Shoes, 155 W 72nd, NYC 10023

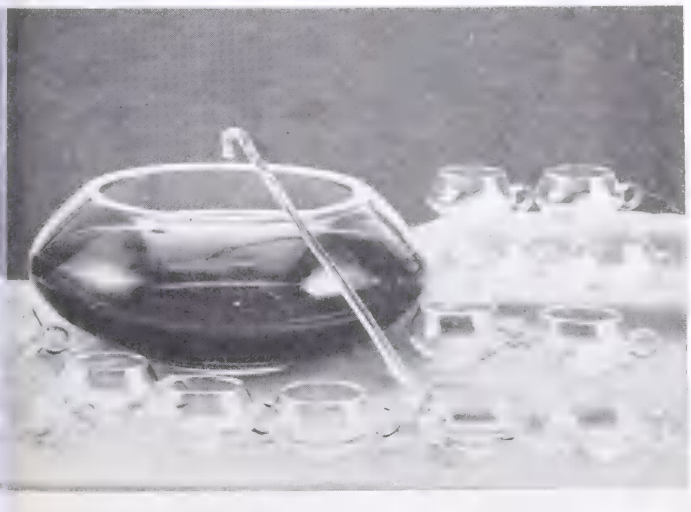


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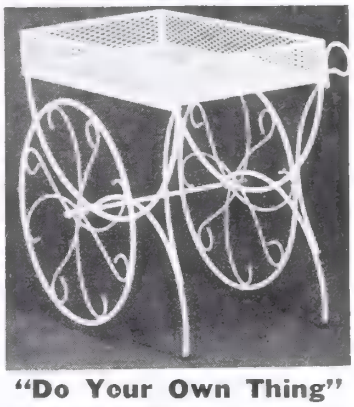
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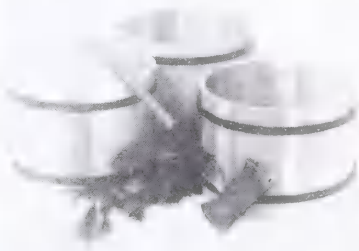
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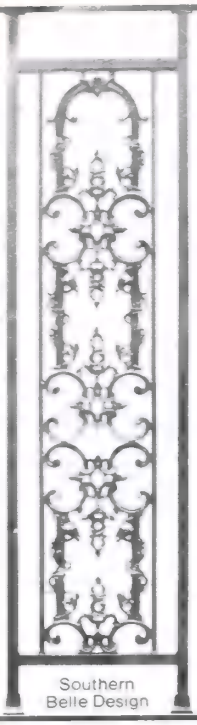
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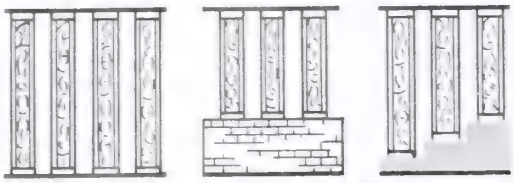
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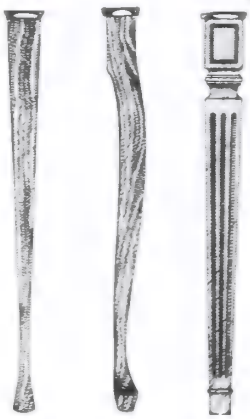
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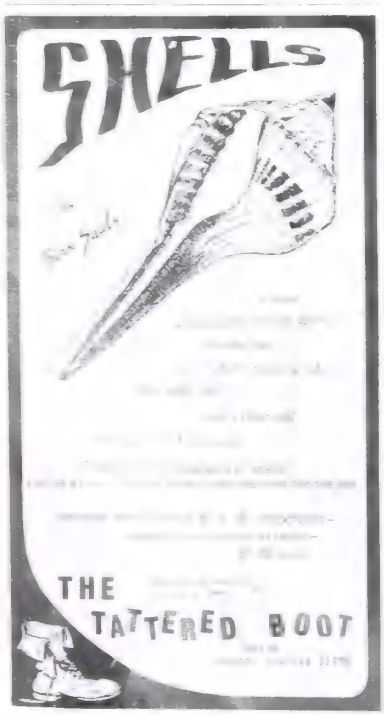
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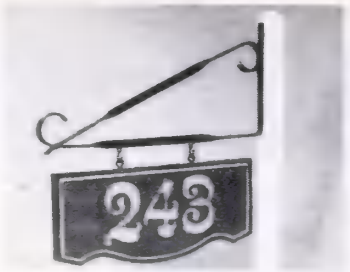
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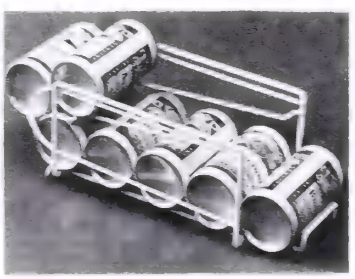
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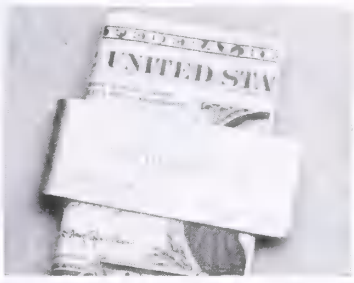
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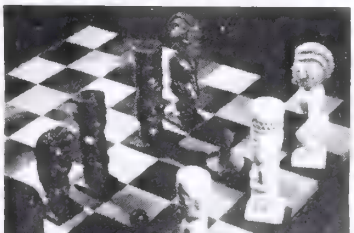
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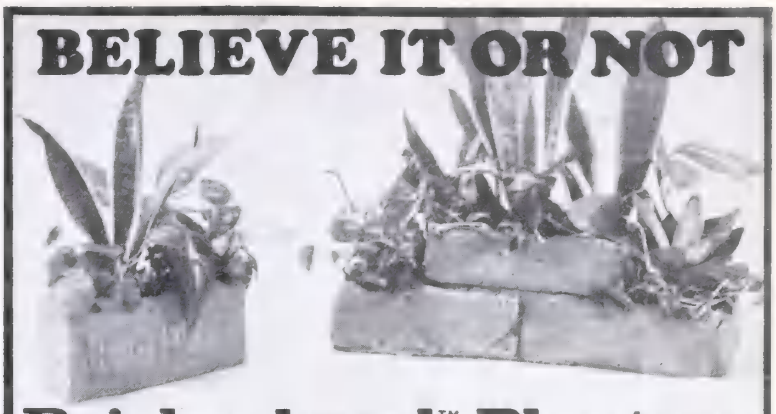
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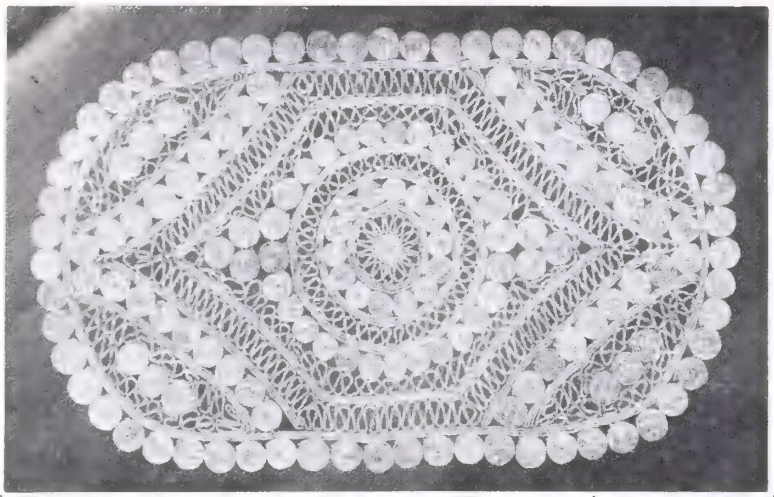
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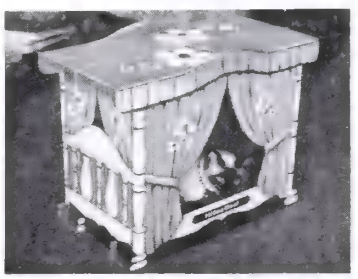
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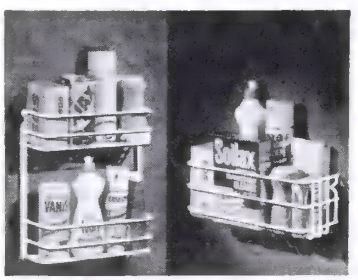
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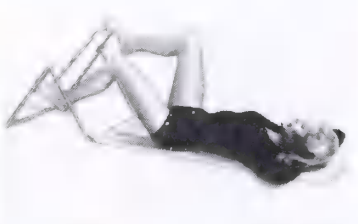
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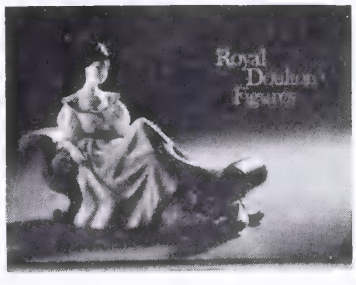
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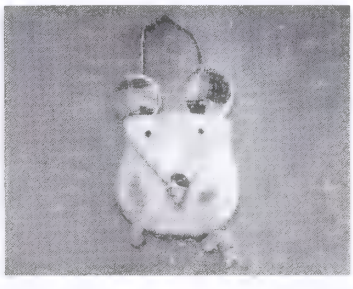
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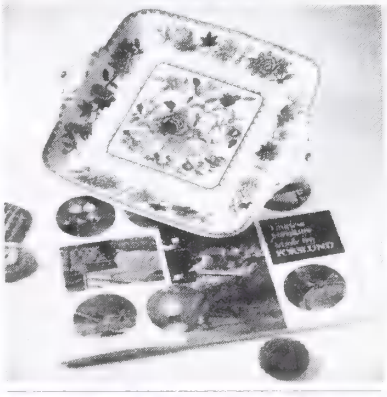
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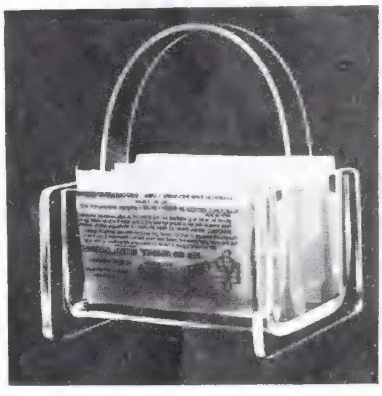


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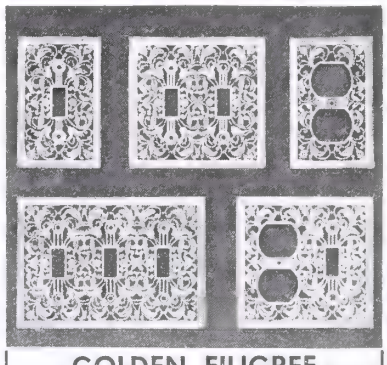




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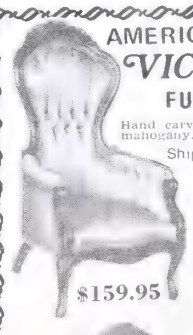
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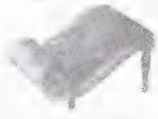


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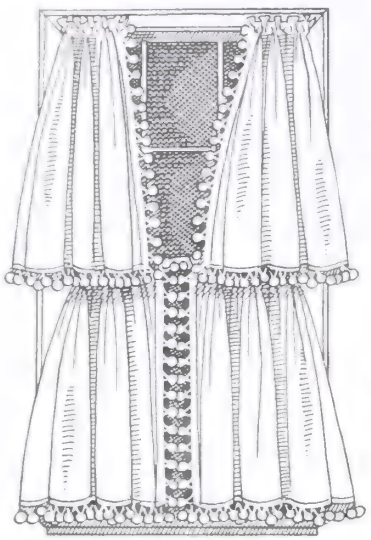
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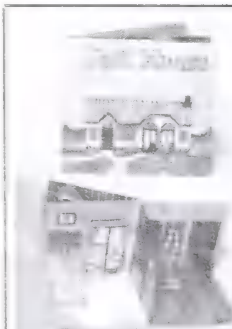
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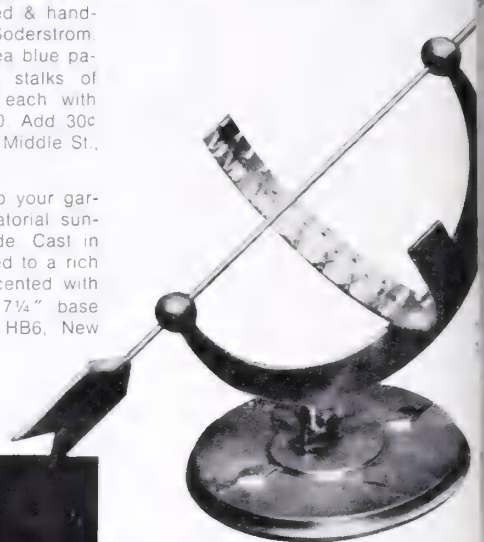
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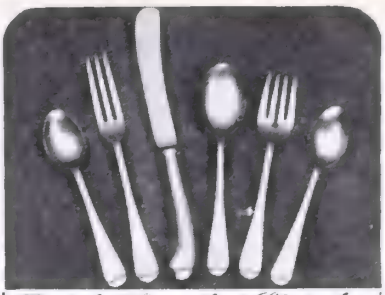
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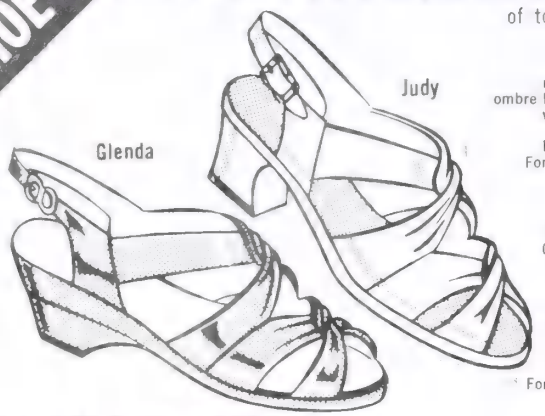
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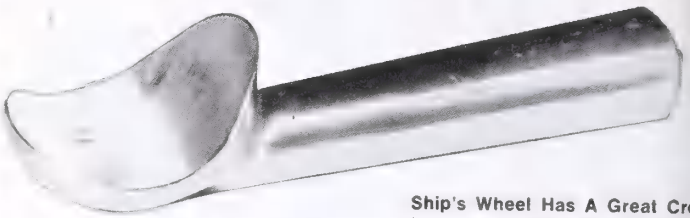
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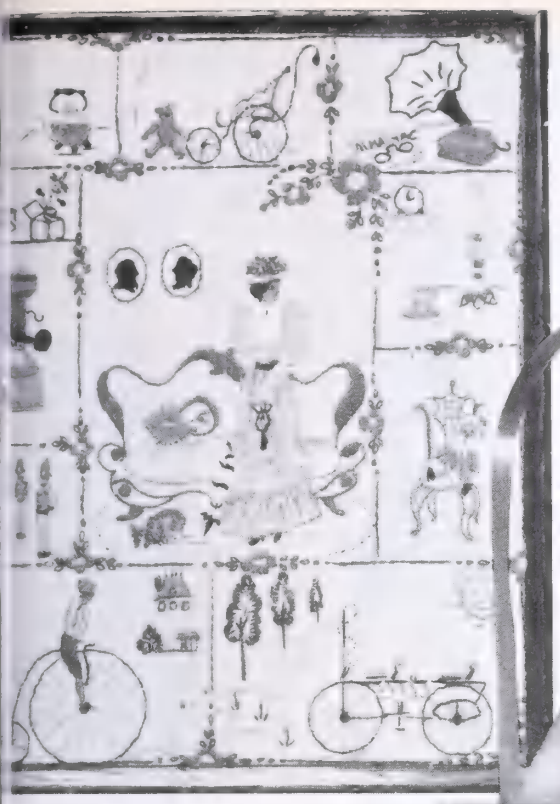
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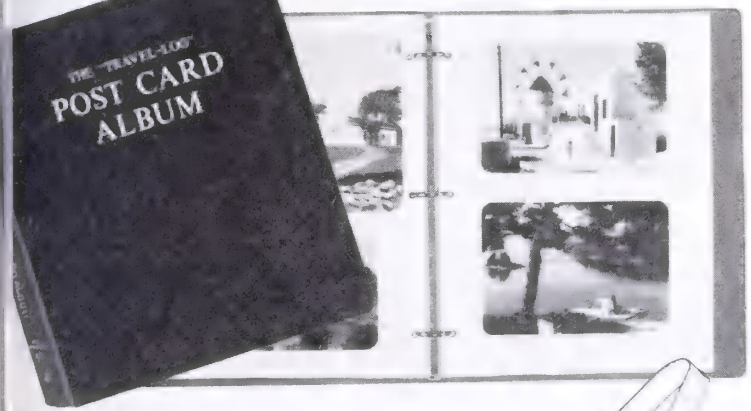
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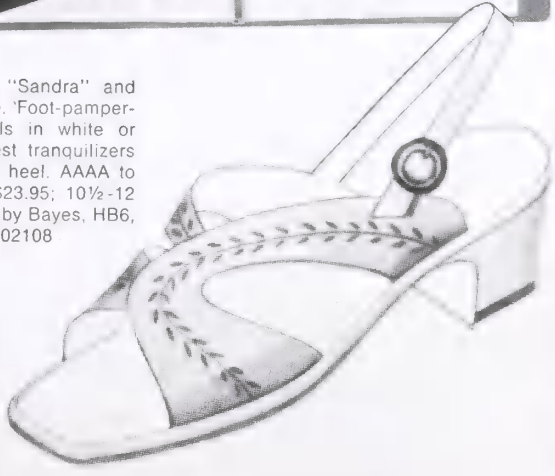


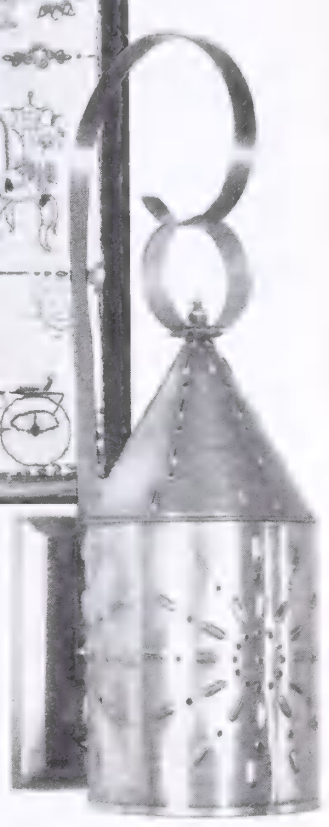
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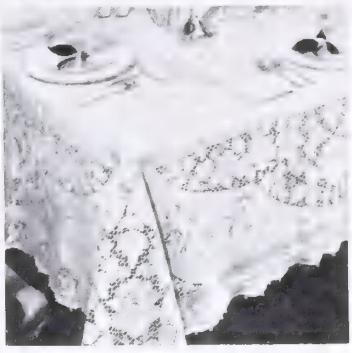
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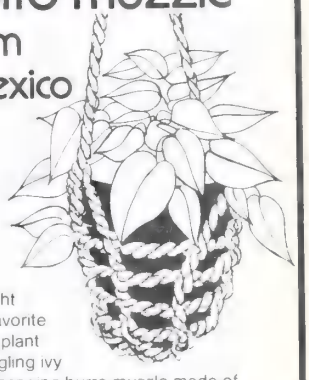
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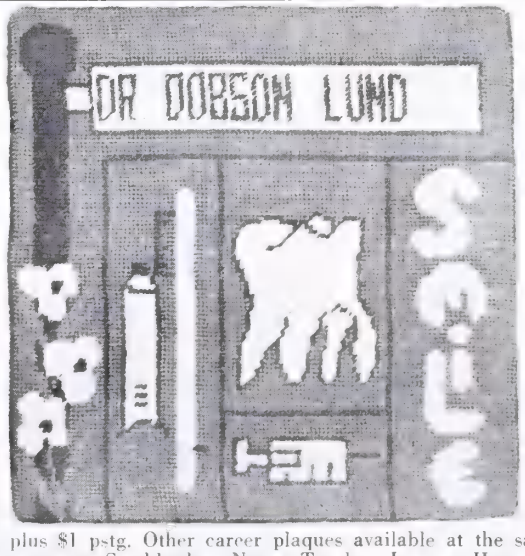
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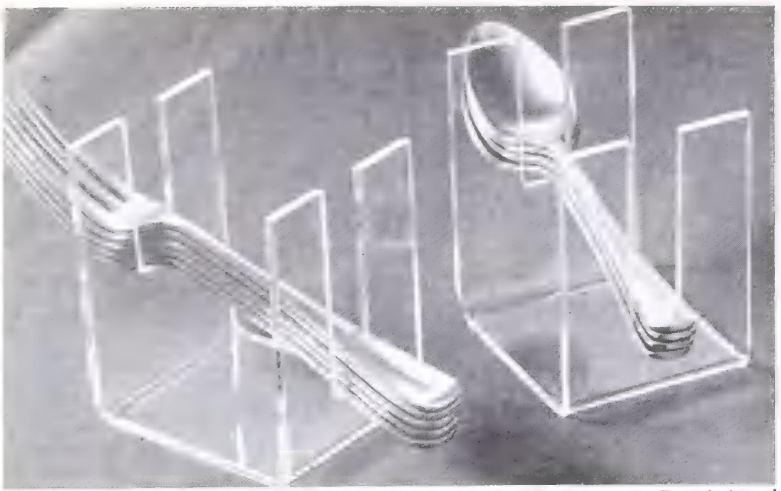
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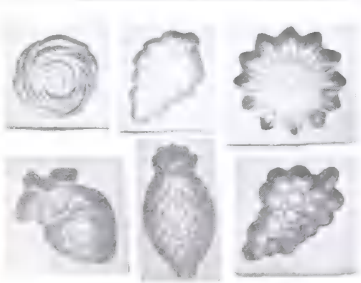
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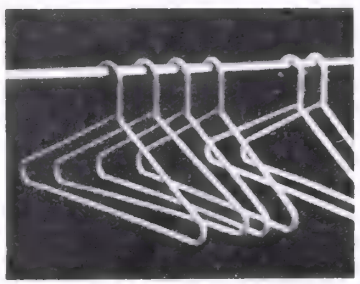
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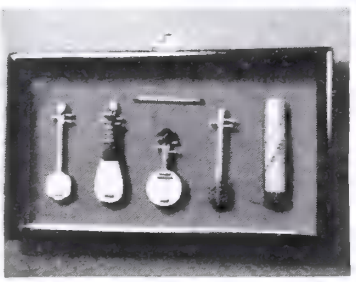
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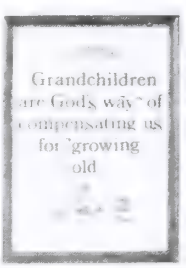
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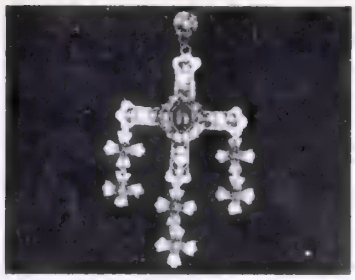


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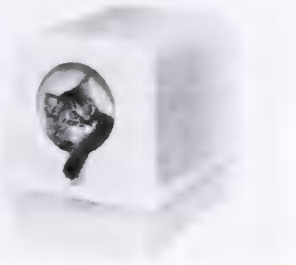
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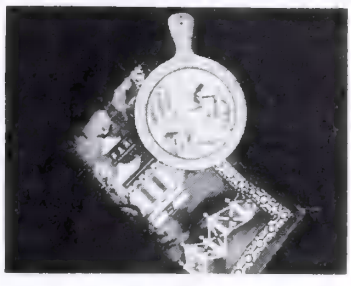
stal d'Arques. Imported French ssware beautifully adapts to ad, fruits, desserts, anything icious. Seven piece set in- des large 8½" bowl and six ividual 4½" ones (use them as gant finger bowls). All break istant and tempered for dura- ty. A steal at $5.95 plus $1.75 st. The Mailbag, HB6, 3401 Mal- ok Dr., Falls Church, VA 22044



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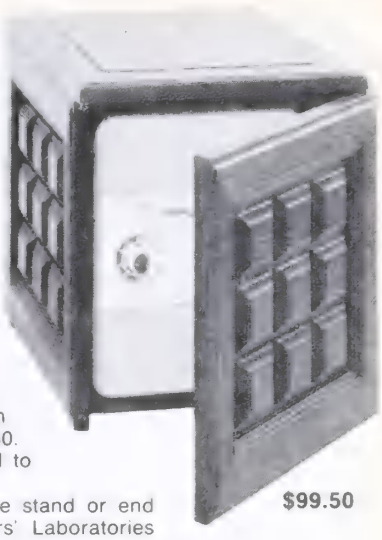
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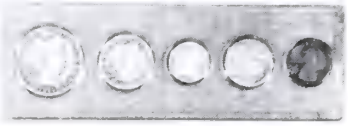
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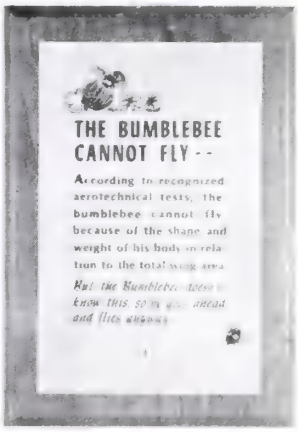
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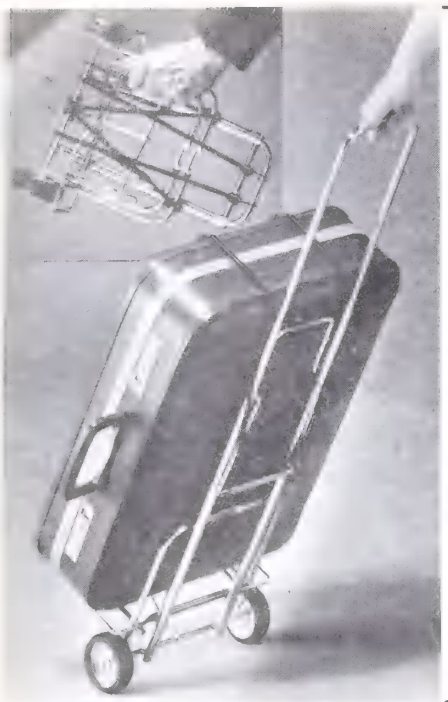
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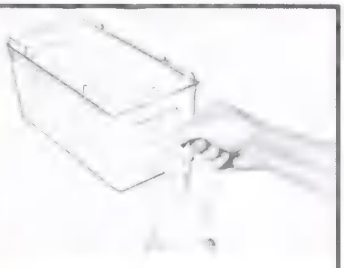
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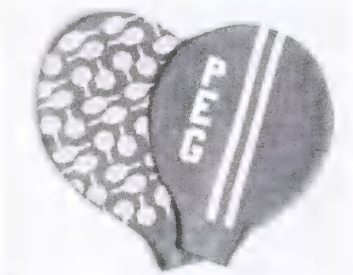
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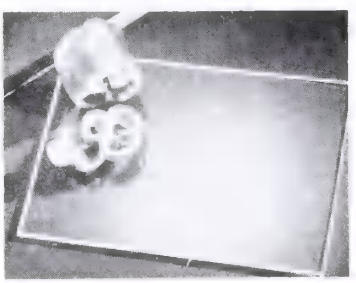
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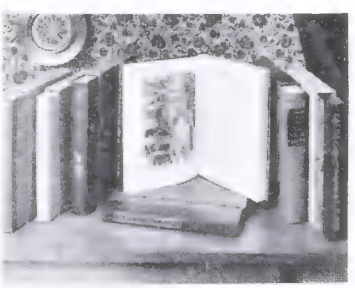
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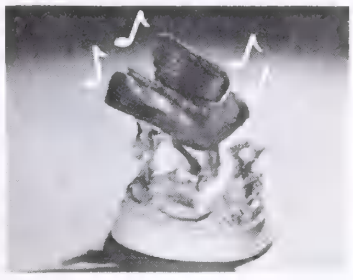
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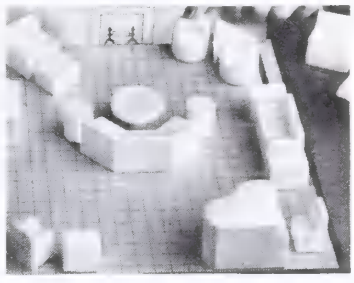
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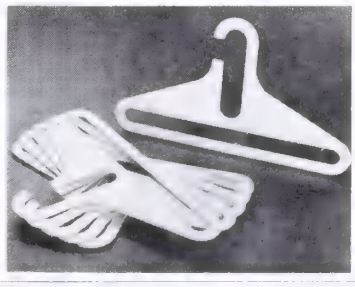
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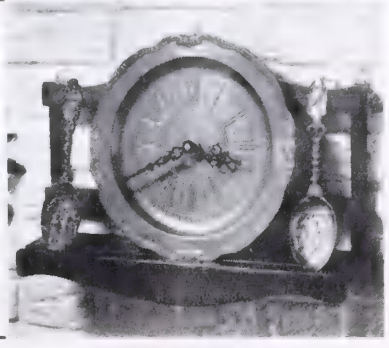


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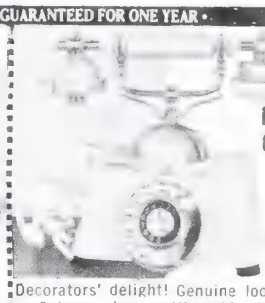
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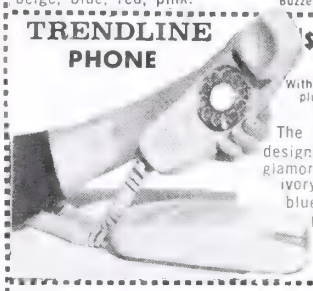
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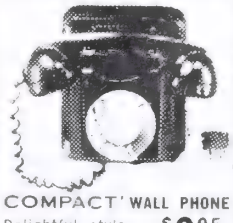
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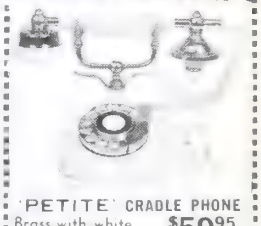




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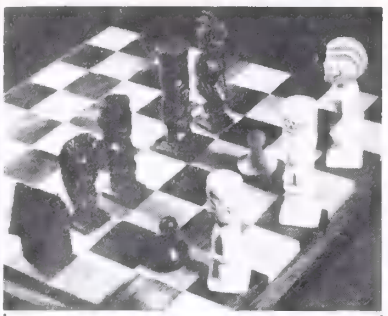
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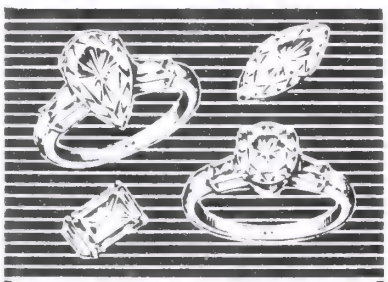
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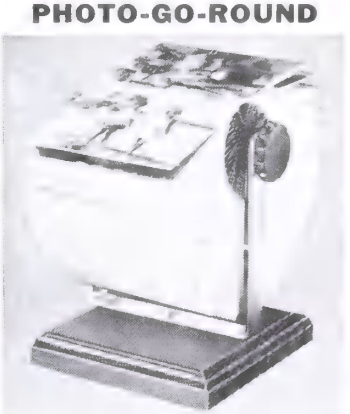
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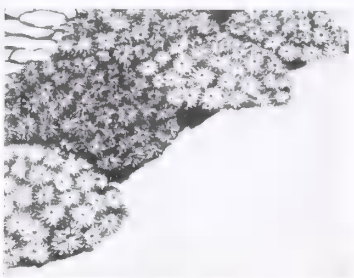


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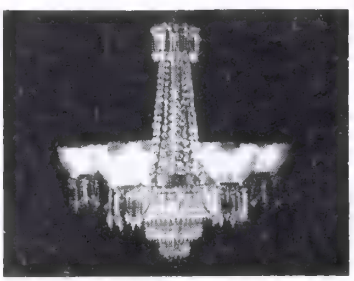
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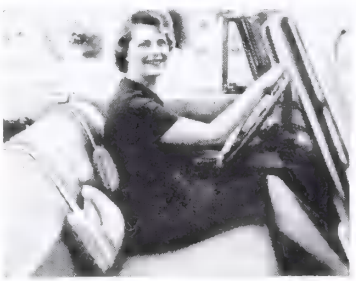
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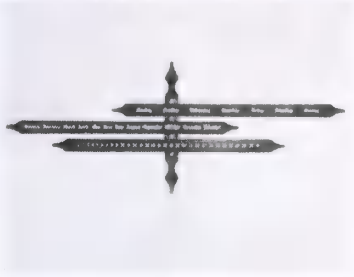


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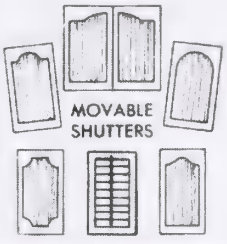
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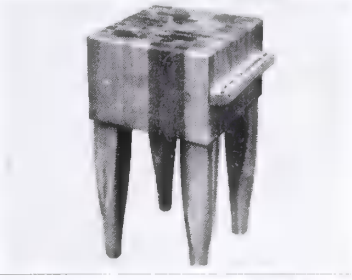
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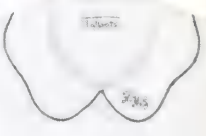
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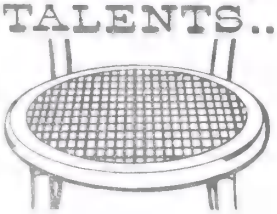
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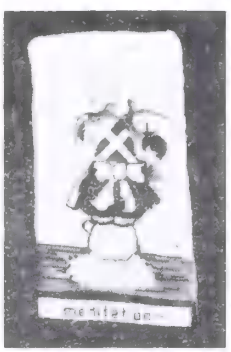


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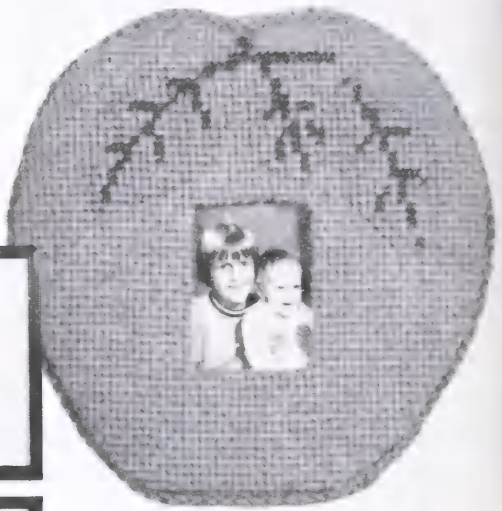
SUMMER NEEDLEWORK











Labor Of Love. Ripe red apple with green leaves is a picture frame 5½x5½" to work in needlepoint. Holds photo (2x1½") of the apple of your eye. Kit #10 painted mono canvas, backing, Persian wool, needle, instr. $8 plus 75¢ post. H.P. Clayton Yarn Shop, HB-2 Palmer Sq. Princeton, NJ 08540

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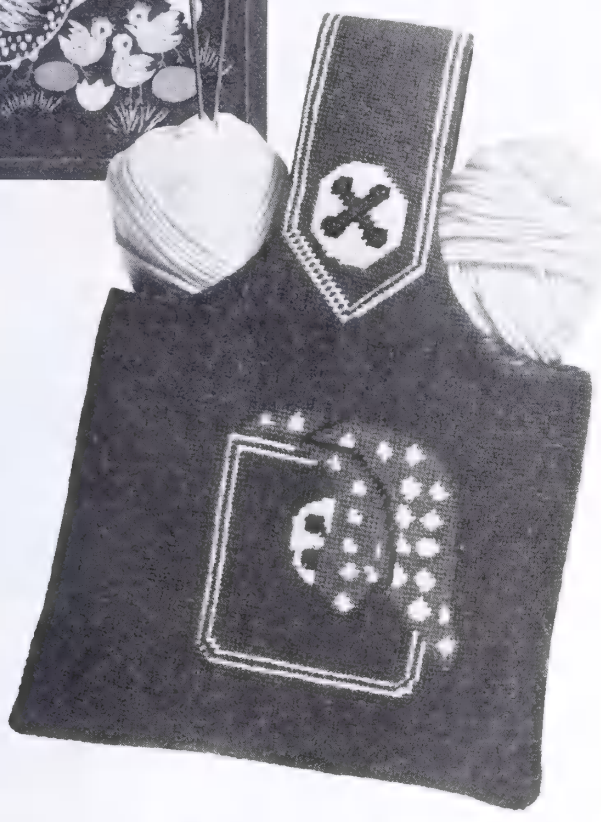
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AND CRAFTS



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skön
EMBROIDERIES
55 Lambert Lane
New Rochelle, N.Y.
10804 Dept. BE4

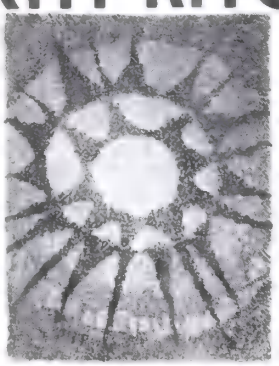
WILDFLOWER PILLOW



If you could pick your favorite wildflowers and arrange them on a pillow—this would be the result! Assorted yellow, blue, pink, and purple flowers accented with green leaves bedeck this 14" knife edge pillow. Kit includes stamped fabric for pillow front, pillow back, crewel yarn, piping, zipper, needle and instructions. $6.95 plus 50¢ postage.

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Minute Man Kit	$1.75
Wood frame, 10"x10", mahog. finish	$1.50
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PLUS 50¢ POSTAGE AND HANDLING
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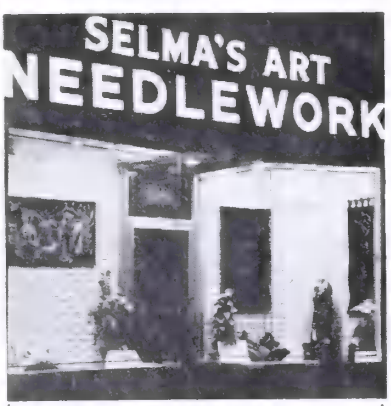
VICTORIA GIFTS
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KRICK KITS® Dept. HB-74B
31 N. Brentwood Blvd.
St. Louis, Missouri 63105
Needlepoint Catalog $2.00

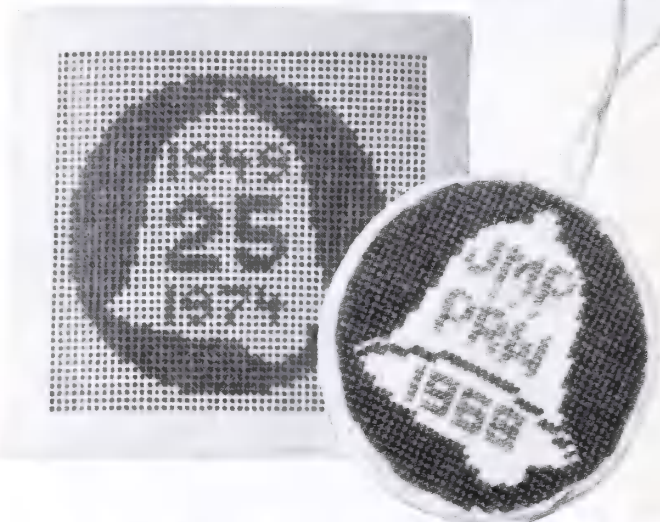


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Heirloom Kits commemorate weddings or anniversaries. Exclusive needlepoint design on canvas, needle, Persian type yarn, felt backing, instr. Silver lamé thread on blue ground or gold lamé on amber. 3½" diam. #9408P Wedding (Initials, Yr.) #9409P Anniversary (Yrs. only). $7.95 ea. ppd. 4 wks. del. Downs, Dept. 1106, Evanston, IL 60204



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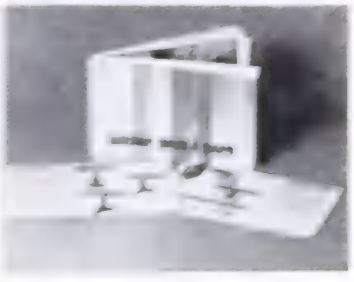
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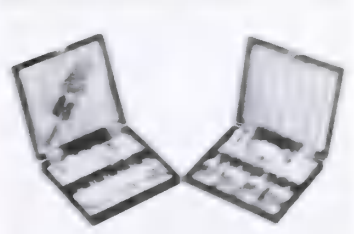
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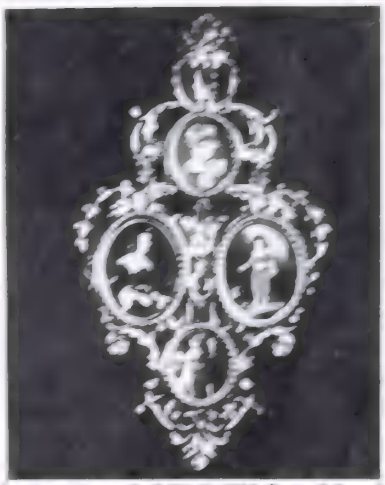


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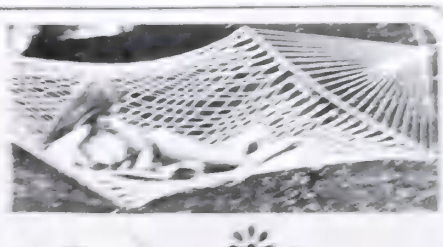
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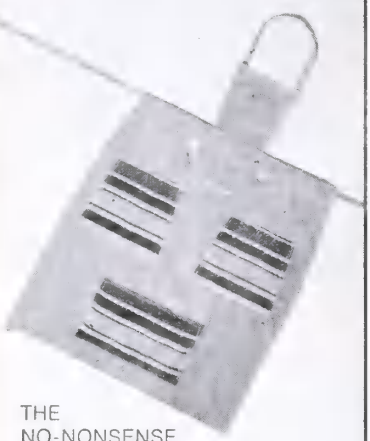
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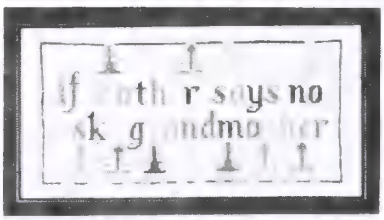
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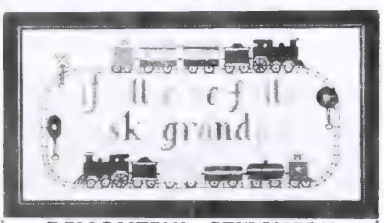
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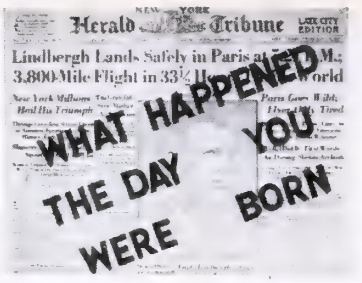
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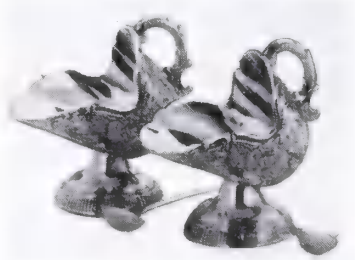
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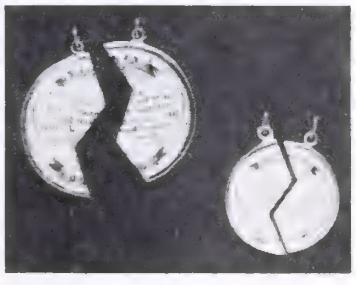
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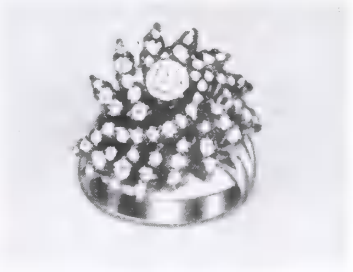
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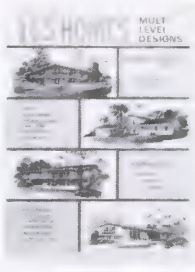
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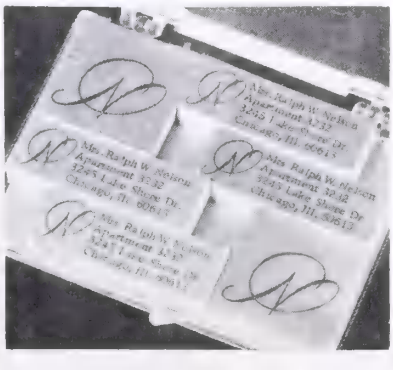
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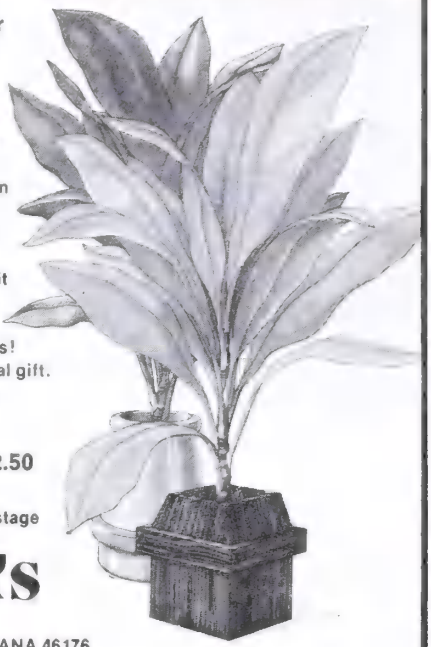
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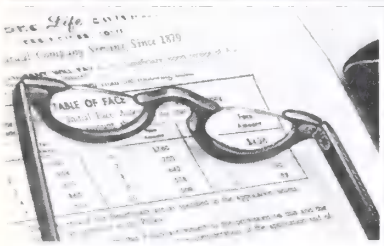


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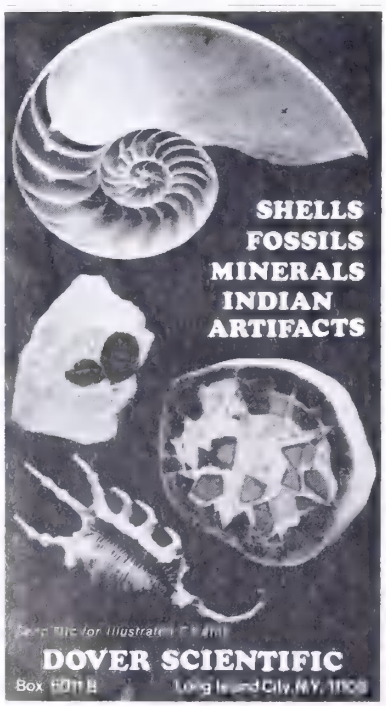
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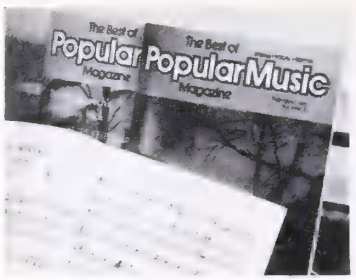
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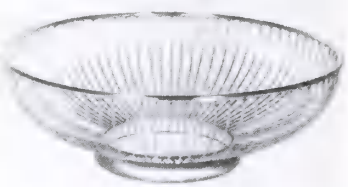
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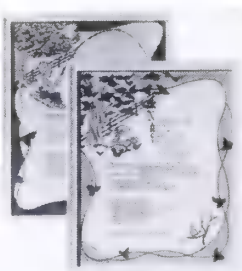
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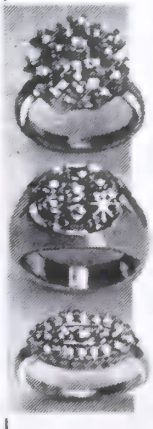
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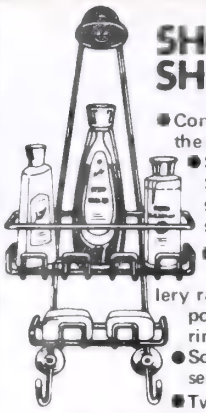
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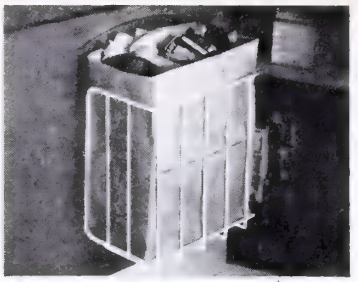


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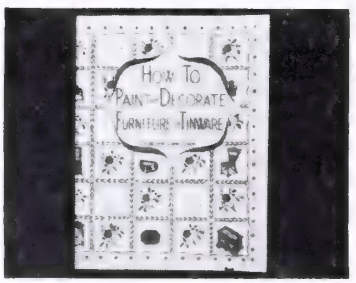
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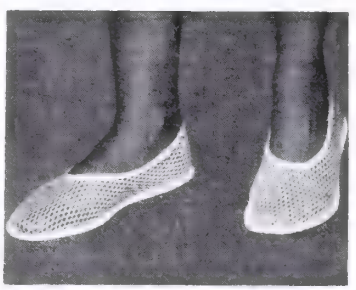
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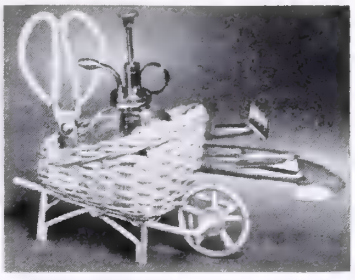
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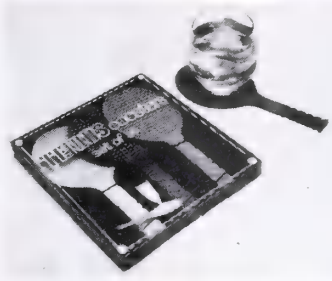
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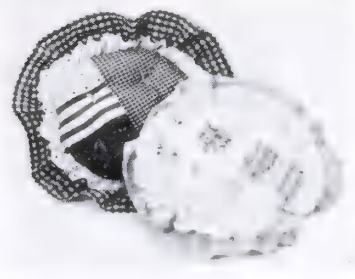
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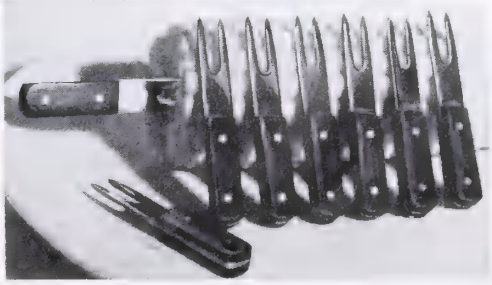


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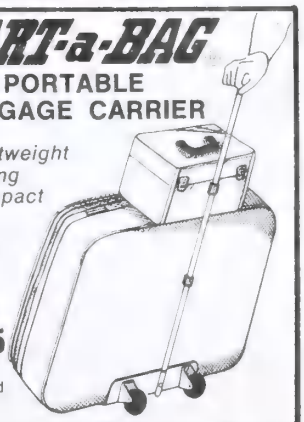
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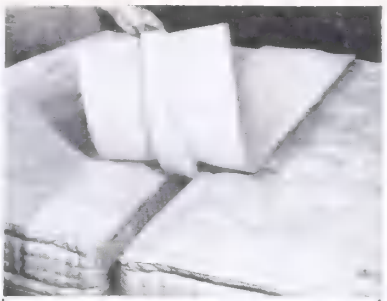
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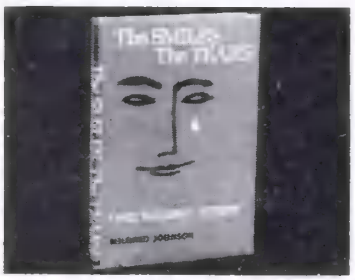
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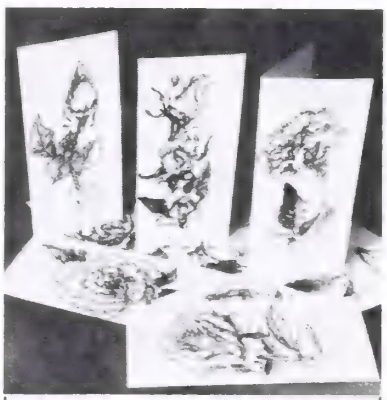
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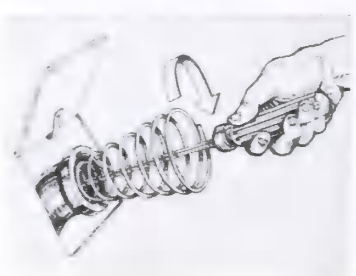
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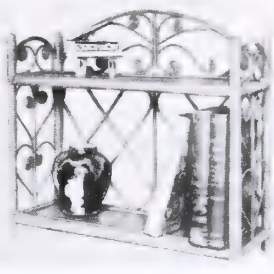
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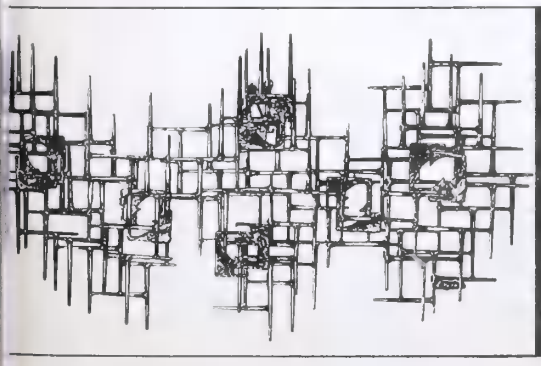


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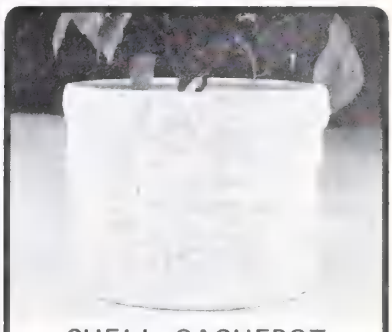
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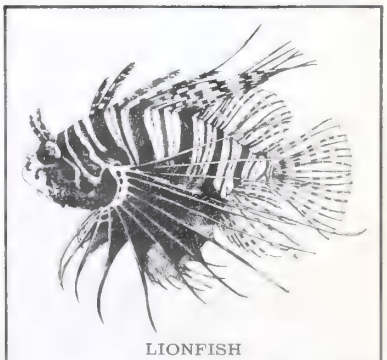


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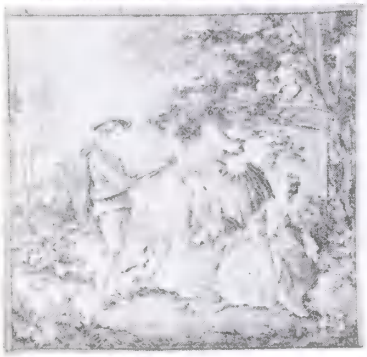
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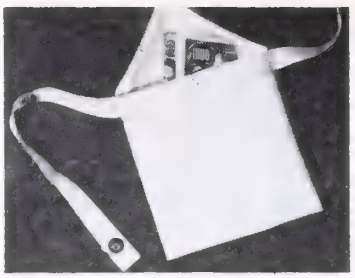
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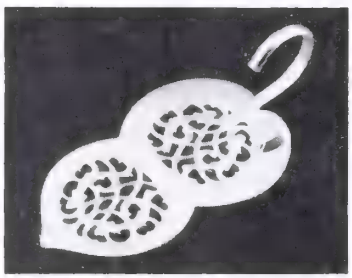
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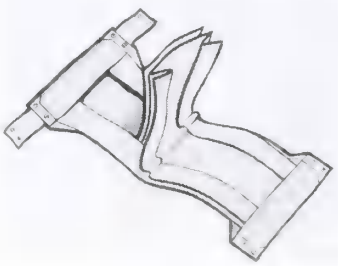
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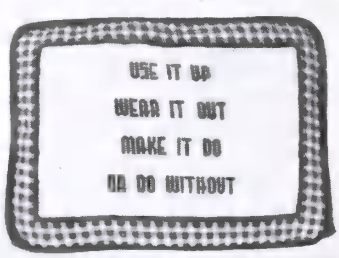
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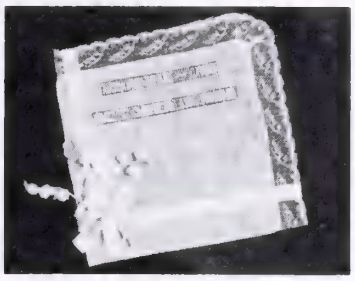


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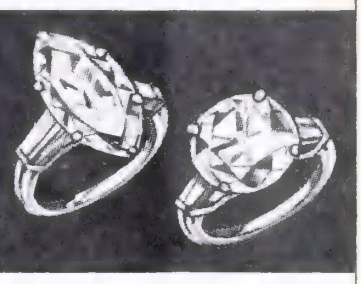
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Cover

Sofa and curtain chintz and strié wallpaper, **Brunschwig & Fils Inc.*** Plexiglas floor lamps, **Karl Springer Ltd.*** Tenelite wooden windowshades, **Holland Shade Co.*** "Brighton Pavilion" rattan chair, **Yale R. Burge Antiques.*** Cane-wrapped tea table, **Roundtree Country Reproductions Inc.*** Brass/copper table, **Paul M. Jones.*** Malachite/lacquer end table, **Bebe Winkler.***

Page 43—Irvine

"Tamiany" table, chairs, **Brown Jordan Co.** Plates, **Corning Glass Works.** Goblets, Italian imports, **Gumps Art Goods,** 250 Post St., San Francisco 94108. Mugs, **Rosenthal-Netter Inc.**

Pages 44-50—Jacobsen

Living room: "Caliari" sofas and "Frattini" coffee table, **Atelier International Ltd.*** "Canus" leather on sofa, "Ebro" fabric on swivel chairs, white canvas on "Wassily" chairs and piano bench fabric, all **Knoll International Inc.*** Piano, **Steinway & Sons.** Standing lamps, pendant wall fixtures and wall washers, **Edison Price Inc. Marimekko** pillow fabric from **The Design Store,** 1258 Wisconsin Ave. N.W., Washington, D.C. 20007. Tubs for trees, **Architectural Pottery.*** Slate, **Buckingham Virginia Slate Co.** Tapestries designed by Joseph Albers, from **Denise René Gallery,** 6 W. 57th St., N.Y.C. 10022. Painting over fireplace by Kenneth Nolan from **Rubin Gallery,** 49 W. 57th St., N.Y.C. 10022.
Dining room: Moroccan rug, **Stark Carpet.*** Chairs, **Stendig.*** André table bases, **Knoll International Inc.*** Buffet designed by Hugh Newell Jacobsen.
Library: "Omega" desk, **Stendig.*** Sofa, **Turner Ltd.*** "Cuzco" fabric on sofa, **Knoll International Inc.*** Eames lounge chair and ottoman, **H. Miller.*** "Amanta" table by **Atelier International Ltd.***
Solarium: "Frattini" table, **Atelier International Ltd.*** "Cesca" chairs, **Knoll International Inc.*** Stools, **Stendig.***
Pool area: Furniture, Richard Schutz "Leisure Group" by **Knoll International Inc.*** Landscaping, Hugh Newell Jacobsen.
Family room: Swivel chairs designed by Joe Colombo, **Stendig.*** Sofa fabric, **Knoll International Inc.*** Ashtrays, **Beylerian Ltd.*** The lamps are from **George Kovacs Lighting Inc.**
Master bedroom: Plastic-laminate headboard, bedspread and desk designed by Hugh Newell Jacobsen. Chair and ottoman from Hannah Morrison series by **Knoll International Inc.*** Plastic "S" chair by John Harris for **Luten-Clarey-Stern Inc.*** "Connemara" carpet, **Roxbury Carpet Co.** Lamps, **Robert Sonneman Assocs Inc.** Tables, **Brueton Industries Inc.**
Entrance hall: Black slate, **Buckingham Virginia Slate Co.**

Pages 51-53—Pavilions

Tea House: Framing lumber and lathing, **Western Wood Products Association.** Outdoor furniture, **Brown Jordan Co.** Wicker chairs, **Decorative Imports.*** Tablecloth, candles and glassware, **Gourmet Gallerie,** 714 N. La Cienega Blvd., Los Angeles 90069. Other accessories, **Reiner-Lane Ltd.*** Plant materials, **Gregory P. Boghossian,** 8949 Reseda Blvd., Northridge, Calif. 91324.
Pavilion: Vinylized canvas tenting, **Canvas Specialties.** Outdoor furniture, **Landes Manufacturing Co.**
Pool house: Canvas tent design, Michael de Santis, **Able Awning Co.;** "Calabana" fabric by **Astrup.** "Tulips" fabric, **Quadrille Wallpaper Inc.*** Planter, **Brown Jordon Co.** Chandelier, antique.

Pages 54-58—Tables

Page 54: Plastic mats, **Industrial Plastics Supply Co. Inc.** Napkins, **Lord & Taylor,** Fifth Avenue at 38th Street, N.Y.C. 10016. Flowers, **Robert Webb Inc.,** 900 First Ave., N.Y.C. 10022.
Page 55: "Palisander" stainless flatware, **H. E. Lauffer Co., Inc.** Wooden salt and pepper shakers and centerpiece by **Aristacraft Imports Inc.,** at **Ursell's,** 3243 Q St. N.W., Washington, D.C. 20007. Napkins, **Lord & Taylor.** Flowers, **Robert Webb Inc.**
Page 56: Plates and mugs by **Villa Vanilla,** from **Arthur M. Miller.*** "Modern Victorian" silver, **Lunt Silversmiths.** Centerpiece components, **Herman's Sport Goods Inc.,** 135 W. 42nd St., N.Y.C. 10036. Felt for tablecloth, place mats, flags and flatware covers, **Central-Shippee Inc.,** Flag poles, **William Hunrath Co. Inc.,** 153 E. 57th St., N.Y.C. 10022.
Page 57: "Horchow Signal Set" plastic plates, **The Horchow Collection,** Dept. 02106, P.O. Box 34257, Dallas 75234. "Fjord" stainless flatware by **Dansk,** from **Bonniers Inc.,** 605 Madison Ave., N.Y.C. 10022. Ice bucket, **George Briard Designs Inc.*** Quilted tablecloth and napkins, **Suttles and Seawinds Ltd.** Rope and paste-on nautical flags, **Goldberg's Marine Distributors Inc.,** 3 W. 46th St., N.Y.C. 10036. Candles, **Hallmark Gallery Inc.,** 720 Fifth Ave., N.Y.C.
Page 58: Napkins, **Lord & Taylor.** Centerpiece components, **Herman's Sport Goods Inc.**

Page 59—Bread art

Wilton/Armetale service plate; **Kosta** glass plate in "Leaf" pattern; **Orrefors** wine glass; **Lauffer** "Memoir" stainless flatware, and

andwoven Indian cotton place at and napkins, all from **Boners Inc.,** 605 Madison Ave., .Y.C. 10022. Bird cage, **The azebo Florist,** 25 E. 55th St., .Y.C. 10022. Flowers, **Robert ebb Inc.,** 900 First Ave., N.Y.C.

ages 60-61—Place mats

uffled mat: **Limoges** "Vannerie ans Decor" china; **Boda** "Nancy" ater goblet; "Castelian" silver atware, silver bell and mustard ot, all from **Tiffany & Co.,** 727 fth Ave., N.Y.C. 10022. Flower ots, **The Mediterranean Shop,** 76 Madison Ave., N.Y.C. 10021. owers, **Robert Webb Inc.,** 900 irst Ave., N.Y.C. 10022. *ibbon mat:* "Snowflake" plates nd "Primary" flatware, **Noritake o. Inc.** "Kekkerit" goblet and andlestick by Timo Sarpaneva, **ttala USA Ltd.** Candles, **Hallmark allery,** 720 Fifth Ave., N.Y.C. 0019. Flowers, **Robert Webb Inc.** *ppliqué mat:* "Chromatics" lates, **Block China.** Silver flatare and children's mug, **Royal Worcester. Boda** milk pitcher, **B. ltman & Co.,** Fifth Avenue at 4th Street, N.Y.C. 10036. **Arabia** Faenza" cookie plate, **Design esearch Inc.,** 53 E. 57th St., .Y.C. 10021. *oile mat:* **Arabia** "Valencia" lates and mugs, teapot and ugar bowl, **Design Research Inc.** Balmoral" glasses and "Senlis" am jars, **William Adams Inc.** Petit beurre" butter dish and ire chicken, **Soupçon Gift And ood Shop,** 147 E. 70th St., .Y.C. 10021. Straw basket, **B. ltman & Co.** Napkins, **Fallani & ohn.** Flowers, **Robert Webb Inc.**

ages 62-63—Topiary

opiary forms or armatures available from: **Spaeth Displays,** 25-16 2th St., Long Island City, N.Y. 1102. **Kenneth Lynch & Sons nc.,** Wilton, Conn. 06897. **Meadowbrook Farms,** Meadowbrook nd Washington Lanes, Meadowrook, Pa. 19046. Specialists in nglish ivy and other topiary lants: **Merry Gardens,** Camden, Maine 04843. **The Garden Spot,** 032 Rosewood Dr., Columbia, .C. 29205. **Logee's Greenhouses,** anielson, Conn. 06239. *The Ivy ook* by Suzanne Pierot, published by The Macmillan Co. $4.95 at local bookstores). For nore information about ivy opiaries, inquire about membership in the American Ivy Society, 28 West 58th St., N.Y.C. 10019.

ages 64-65—Screens

o order instructions for screens , 2, 4, 5 and 6 (includes instructions for all five) send 50 cents o: House Beautiful, Dept. 956-S, 17 Fifth Ave., New York, N.Y. 0022. Three weeks for delivery. *Page 64—top left:* Découpage naterials and a free catalog are vailable from **The Whole Works!.** Box 447, Dept. HB 6, Westport, Conn. 06880. *Top right:* Rug, **Regal Rugs.** Flowers, **East River Florist,** 960 First Ave., N.Y.C. 0022. *Bottom left:* For stencil nd instructions for screen 3, end $2.95 to Stencils, Box 179, Rte. 2, Anchorage, Ky. 40223. Make check or money order payable to Unigraphics. Fully completed custom-made stenciled screens are available, with prices on request, and unfinished screen panels at $20 each plus shipping (prepaid). "Treasure Jewels" paints used on screen, **Connoisseur Studio** (available at hobby and craft stores). "Tivoli" wallpaper and fabric, **Quadrille Wallpapers Inc.*** Chair, table, **Harden Furniture.** Rug, **Concepts International.*** Flowers are from **East River Florist.**

Page 65—top: Tapestry, 17th-century Aubusson of Alexander the Great, **Parke Bernet Inc.,** 908 Madison Ave., N.Y.C. 10021. Sheridan chair, **Gilbert Pelham Antiques.*** 1318 Second Ave., N.Y.C. 10022. *Bottom left:* Fabrics: "Multiples" on box spring, "Riviera" on mattress, "Jubilee" on walls, "Caribe" on pillows, all, **Quadrille Wallpapers Inc.** *Bottom right:* Plexiglas, **Rohm and Haas Co.** Adhesive Scotch-Mount double-coated tape #400, **3M Co.** For ideas for projects in Plexiglas, there is a new booklet by Rohm and Haas, the third edition of "Do-It-Yourself with Plexiglas." Send 50 cents per copy to Rohm and Haas Co., Dept. HB, P.O. Box 9730, Philadelphia 19140. Packet includes 60 projects, illustrated in color, with all fabrication directions, a list of distributors and a booklet on practical and safe uses for Plexiglas in windows.

Pages 66-67—Lampshades

Fluted shade available at selected **J.C. Penney** stores and finished shade available through **That Special Something.*** All shades shown, by **Verplex Shades,** to be found at department stores throughout the country.

Pages 68-70—Shopping

Retail sources are: **1. and 5. Bloomingdale's,** 59th Street and Lexington Avenue, N.Y.C. 10022. **4. and 18. Hammacher Schlemmer,** 147 E. 57th St., N.Y.C. 10022. **9. Aunt Dotty's Arbor,** 1103 Third Ave., N.Y.C. 10021. **12. and 15. Lord & Taylor,** 38th Street and Fifth Avenue, N.Y.C.

Pages 74-77—Townhouse

Living room: Tables, **Brueton Industries Inc.** Flemish chest, **John Stuart Inc.*** Sofa and settee, **Jack Cartwright Inc.** Fabric on sofa, **Stroheim & Romann.** Directoire chairs, **Hershel Inc.;** fabric, **J.W. Showroom Inc.*** Shelf against wall designed by **Robert R. Wright Jr., Design Three;** made by **A & V Woodwork,** 6525 Upland, Philadelphia 19142. Carpet, **Rittenhouse Carpet Crafters,** 1712 Walnut St., Philadelphia 19103. Fireplace screen, **Crowfutt,** 21 W. Washington Lane, Philadelphia. *Dining room:* Table custom-made by **Design Three.** Chairs, **Knoll International Inc.*** Sheer drapery, **F. Schumacher & Co.*** "Turret" draperies by **Charterhouse Designs Ltd.** from **Croce Showroom.*** Hanging chandelier and floor lamp are by **Tsao.**

Garden room: Mirrored screen and table designed by **Design Three** and made by **A & V Woodwork.** Chairs, **The McGuire Co.**

Master bedroom: Bed designed by Robert Wright Jr. and made by

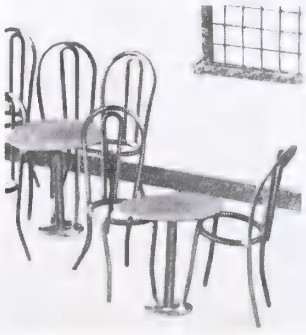


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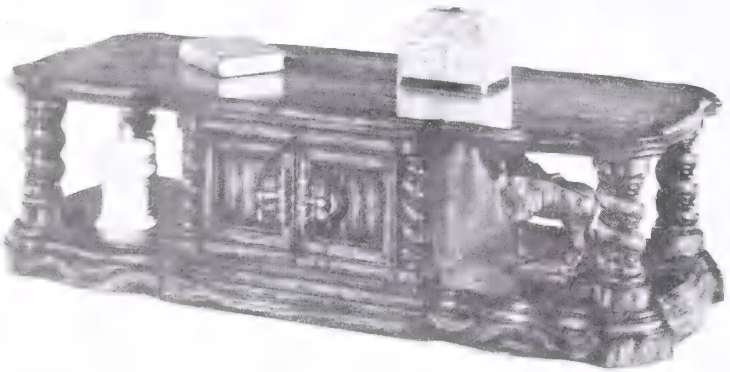
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A & V Woodwork. Bedspread by **Bergamo** from **D & E Showroom.*** Chaise, **Martin Industries;** fabric **F. Schumacher & Co.*** "Adele" wallpaper and draperies by **Charterhouse** from **Croce Showroom.*** Floor lamp, **Nessen Lamps Inc.** Bedside lamps, **Tyndale Inc.** Carpet, **Rittenhouse Carpet Crafters.**
Guestroom: Sofa-beds custom-made by **Sichel Sleep Products,** 21 N. Second St., Philadelphia 19106. Pillows by **Bloomcraft,** from **Bloomingdale's,** Lexington Avenue and 59th Street, N.Y.C. 10022. Tables, **Founders Furniture.** Fabric on walls and floors, **Brunschwig & Fils Inc.** Lamp, **Tyndale Inc.**
Kitchen: Butcher block top, **Sessenden Hall.** "Never Mar" cabinets, **National Industries.** Chairs, **Knoll International Inc.*** Teacart, **Scandinavian Design Inc.***
Terrace: Furniture, **Lee L. Woodard Sons Inc.**
Art throughout, **Little Gallery,** 211 S. 17th St., Philadelphia.

Pages 78-81—Twining

Living room: Fabrics from **Dana Fabrics Co.,** 113 Eldridge St., N.Y.C. 10013. Quilts, **Latham House,** Box 1102, Main St., Sag Harbor, N.Y. 11963. Hu[rn]ing horn, lamps, pillows and b[ri]-a-brac, **Bellport House Ltd.,** 64 South Country Rd., Bellport, [N.]Y.
Dining room: Fabrics from **Ina Fabric Co.** French enamel cutry. **Bellport House Ltd.**
Master bedroom: Red rug, **Phoenix Carpet Co. Inc.*** Chaise, **de-luxe Inc.** Quilt, **Latham Hou[se]** Lamp and rag rug, **Bellport Hou[se] Ltd.** Pictures, **Dan Green[blat] Associates Inc.***
Guestroom: Fabrics, **Dana [Fa]brics Co.** Quilt, **Latham Ho[use]** Pillows, turtle and woven rag [rug] **Bellport House Ltd.** Picture, **[Dan] Greenblat Associates Inc.***
Workmanship throughout ho[use] Upholstery workshop, **Harro [Up]holstery.*** Draperies and co[ver]lets, **Jeanola Drapery Shop.***

Pages 82-87—Coggin

All furniture except antiqu[es] **Thayer Coggin Inc.** Beach-pe[bble] floor lamp, **Barley Neck Ass[o]ates,** 448 Sixth Ave., N.[Y.] 10111. Wall art, **Greg Copel[an]d Inc.*** Wool hanging in living roo[m] **Sharon Jausen,** 126 W. 35th [St.] Downers Grove, Chicago 606[15] Wallpaper in girl's room, **Wi[n]field Design Associates Inc.**

DRINKS

Continued from page 26

When I was a boy, my father and uncle would leave me waiting in the car while they stopped in at the saloon—but they always brought me this drink:

Queen Charlie

1 ounce Grenadine
Club soda

Pour Grenadine over ice cubes in a 10-ounce glass. Fill with soda and stir gently.

Or there's this old standby.

Fish House Punch

¾ pound bar sugar
1 quart water or mineral water
1 quart fresh lemon juice
2 quarts Jamaica rum
1 quart brandy
4 ounces peach brandy

In a large punch bowl, dissolve sugar in the water. Add remaining ingredients and a 10-pound block of ice. Let stand for two hours before serving, stirring occasionally. Serves 20 to 30. Another old-fashioned drink that deserves to be new again is the swizzle. Swizzles were introduced to America about 25 years ago, made with swizzle sticks we got from the Caribbean. These little sticks, about a foot long, had little branches sticking out on the end and you stuck them down in the glasses and swizzled around and up and down to mix the drinks. You can't get them anymore, but a long spoon can be used.

Barbados Red Rum Swizzle

½ lime
1 dash of Angostura bitters
1 dash rock candy syrup
2 ounces Barbados rum

Squeeze lime juice into a [tall] glass partly filled with shav[ed] ice; save the lime shell. Ad[d] bitters, syrup and rum a[nd] swizzle. Serve with lime sh[ell] fresh mint and fruit stick.

Gin Swizzle

Juice of 1 lime
1 teaspoon bar sugar
Carbonated water
2 dashes of bitters
2 ounces gin

Put lime juice, sugar and [2] ounces carbonated water int[o a] 12-ounce glass. Fill with shav[ed] ice; stir thoroughly with swiz[zle] stick. Add bitters and gin; [fill] with carbonated water. Se[rve] with swizzle stick still in gla[ss]

And then you might enjoy t[his] brand-new drink.

Almond Aquabollena

1½ ounces Campari
2 ounces orange juice
½ ounce Amoretto
Dash of lemon juice
Egg white or Foamee (option)

Shake all ingredients with i[ce] Strain into a stemmed glass.

Victor J. Bergeron is the m[an] known the world over as Trad[er] Vic. His latest cookbook, Mexican cooking, was publish[ed] last winter by Doubleday, whi[ch] has also just brought out h[is] Revised Bartenders Guide.

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